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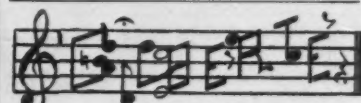
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VOL. LXX.—NO. 13.

NEW YORK, WEDNESDAY, MARCH 31, 1915.

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Birthday Celebrations of Two Distinguished Berlin Musicians, Gustav Hollaender and Philipp Scharwenka—Two American Artists, Edyth Walker and Eddy Braun, Appear in Concert—A Hungarian Ensemble—Ignaz Friedman Plays—Richard Sternfeld Lectures on Wagner and War—Wuellner and Slezak in Recital.

*Jenaerstr. 21,
Berlin, W., February 19, 1915.*

Gustav Hollaender celebrated his sixtieth birthday on Monday, February 15. It was twenty years ago that Hollaender purchased the Stern Conservatory of Berlin, which at that time numbered only two hundred pupils, and the growth of that institution under Hollaender's clever and far sighted management is one of the most remarkable features in the development of the musical life of this city. During these two decades Hollaender has become through his institution one of the most potent educational factors of Germany. Last season the Stern Conservatory numbered some 1,400 pupils, with representatives from practically every civilized country on the globe; every branch of music is cultivated at this school, and some of the most distinguished artists of our day were taught there. Frieda Hempel, who is now singing at the Metropolitan, is a pupil of the Stern Conservatory, so are Otilie Metzger and Alexander Heinemann, and many others known to fame.

Prior to 1895, when he took over the Conservatory, Hollaender was a violinist and was for many years publicly very active as a soloist, concertmaster, teacher, and chamber music performer. Born at Leobschuetz in Silesia, February 15, 1855, Hollaender studied the violin under Ferdinand David at the Leipzig Conservatory, and later under Joachim at the Berlin Royal High School, pursuing at the same time the study of theory and composition with Friedrich Kiel. His first position was as violinist in the Berlin Royal Orchestra. He also taught for a time at the Kullak Academy in Berlin. From 1874 to 1881 he remained in the Prussian capital, and during the last three years of this period he made a name for himself as a chamber music interpreter, having formed a trio with Xaver Scharwenka and Heinrich Gruenfeld. During this period Hollaender traveled also as a soloist, appearing in public with Carlotta Patti and other celebrated artists. In 1881 he was called to Cologne as concertmaster of the Gurzenich concerts and as teacher at the Cologne Conservatory. Three years later he also accepted the post of concertmaster at the Cologne Opera. There he remained, undertaking from time to time concert tours through Germany, Belgium and Holland, till 1895, when he became director of the Stern Conservatory.

PHILIPP SCHARWENKA'S "SINFONIA BREVIS."

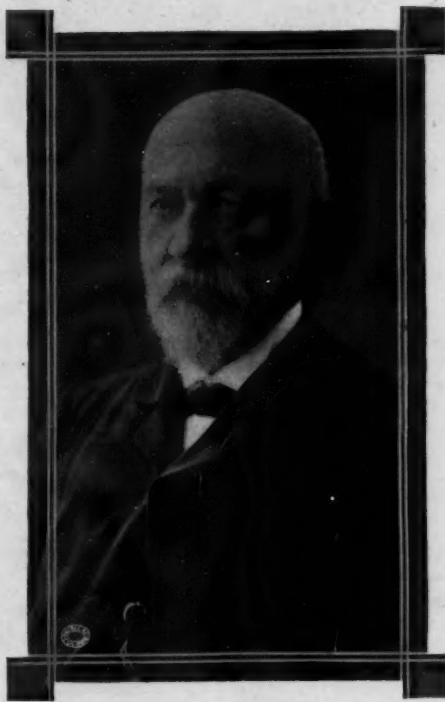
In commemoration of Philipp Scharwenka's sixty-eighth birthday, which occurred on Tuesday, February 16, Sigmund von Hausegger performed his "Sinfonia Brevis." A novel appellation this, but an appropriate one, and a gratifying one in these times of symphonic works from one to two hours' duration. But brevity is by no means the only merit of the Scharwenka symphony, which contains excellent ideas and which reveals a master hand in the handling of the orchestra. It received a finished rendition at the hands of Hausegger and the Bluethner Orchestra, and the unmistakable tokens of approval, which the public vouchsafed it and its composer, who was present, testified to the sterling worth of the composition.

Cherubini's charming "Anacreon" overture and two works by Brahms, the "Tragic Overture" and the D major

symphony, completed the program. There is no gainsaying the fact that the Bluethner Orchestra plays better under Hausegger than under any of the other conductors, who have appeared at Bluethner Hall, and yet this band has a long distance to travel before the perfection of the Philharmonic or the Royal Orchestras will have been attained.

WALKER AND FIEDLER WITH PHILHARMONIC.

Some superb singing was heard on Monday evening, when Edyth Walker, our famous countrywoman, sang the



JOHANN HRIMALY.

The famous violin pedagogue and head of the violin department of Moscow Conservatory, who recently died in Moscow. Hrimaly succeeded Ferdinand Laub and taught at the conservatory for forty-five years.

"Ocean" aria from Weber's "Oberon," and "Oh, don fatale," from Verdi's "Don Carlos," to the accompaniment of the Philharmonic Orchestra under Max Fiedler's baton. The great "Oberon" aria suits to perfection Miss Walker's broad, majestic style and passionate delivery; she has the breath support, the long sustained tones, the dynamic gradations, and above all the fire so necessary to an adequate rendition of this exacting number. The "Don Carlos" aria, too, which sounds the heights and depths of the vocalist's art, made a strong appeal as rendered by our countrywoman; she sang with touching tenderness of sentiment and great depth of emotion. Miss Walker received an ovation, and among those who were most demonstrative was Richard Strauss, a rare guest in our concert halls, except when he himself participates in the program.

The stately pace at which Fiedler took the "Freischütz" overture hardly could have met with Strauss' approval, for he is no friend of slow tempos. More effective was Fiedler in the "Lohengrin" Vorspiel, which was rendered admirably, but the climax of his conducting that evening was to be found in his magnificent reading of Bruckner's C minor symphony No. 8.

EDDY BRAUN SCORES IN RECITAL.

One of the greatest successes achieved by an American here this season, fell to the lot of Eddy Braun on Friday, when he played a long and exacting program at Beethoven Hall. A large, distinguished and appreciative audience—I observed among others Robert von Mendelssohn, Frau von Rath, Franz Ries—testified to the young American's fame and popularity. Eddy Braun has made remarkable strides in his art since his last appearance here a year ago. His

reading of the Brahms D minor sonata, in which he was ably supported by Paul Goldschmidt, opened the program, and he gave it a masterly rendition. In the Dvorák concerto, which followed, the violinist had full scope for the display of his formidable powers. It was a noteworthy performance, not only technically and tonally, but also from the viewpoint of the musician. In Tartini's "Devil's Trill" sonata Eddy Braun revealed great breadth in his playing of the beautiful, majestic opening cantabile, and his extraordinary digital proficiency was very much in evidence in the Kreisler cadenza.

Eddy Braun has gained in breadth and distinctiveness; he now plays with a maturity that lends weight and authority to all of his efforts. Several pieces of a lighter character lent interest and variety to his program, which afforded his audience very evident gratification. It was brought to a conclusion by a bravura performance of Paganini's "Witches' Dance." Needless to say that the violinist was not let off without several encores.

BOHEMIANS AND IGNAZ FRIEDMAN.

Wihan's bald pate is, alas! to be seen no more with the Bohemian String Quartet. One misses his robust tone and energetic rhythms, which lent such distinction to the playing of the Prague musicians. When Oscar Nedbal retired some years ago his loss also was felt materially in the organization. Now, with both Nedbal and Wihan gone, the Bohemians are no longer what they were. However, Wihan's successor, Ladislav Zelenka, a much younger man, is an excellent cellist and a very capable quartet player. Yet one misses in his work the breadth and authority that characterized Wihan's playing.

The program of the second chamber music evening of the Bohemians consisted of the Dvorák F major, the Beethoven C sharp minor and the Brahms G minor quartets. In the Brahms number the men from Prague had the assistance of Ignaz Friedman, and his playing was the culmination point of the evening. Friedman long since has won his spurs here as a piano virtuoso of the first rank, but the Berliners were not aware that he is such a formidable ensemble performer. The pianist played with great fire and temperament. A fiery delivery always has been one of the characteristic features of the work of the



GUSTAV HOLLAENDER.

Bohemians, so the nature of the assisting artist found here just the right environment.

STERNFELD LECTURES ON WAGNER.

"Richard Wagner und der heilige deutsche Krieg" was the subject of an interesting lecture by Dr. Richard Sternfeld, who for years has been an indefatigable Wagner apostle. Rarely has a lecturer spoken on Wagner with greater zeal and enthusiasm, with greater devotion and appreciation. After commenting on various phases of Wagner's creations, giving frequent practical illustrations at the piano, Dr. Sternfeld pointed out how Wagner himself had been steered by hard necessity during the greater part of his life, and that the great trial which the German nation now is undergoing should prove purifying. He declared that a period of decadence had set in some time before the outbreak of hostilities, as illustrated by the craze for the tango and other salon dances, for the shallowest kind of operetta, for the Russian ballet, and for all of the exotic productions of foreign countries, while in these same circles, devoted to such causes, the love of and appreciation for the great Teutonic heroes like Wagner had been on the decline. "While our brothers are fighting our battles," he said, "we must make preparations, so that the 'outbreak' of peace find us not unarmed." Throughout

the evening the lecturer was most interesting and very convincing.

A HUNGARIAN ENSEMBLE—DOHNANYI AND FRANZ VON VECSEY.

Although Ernst von Dohnanyi and Franz von Vecsey are among the most popular of Hungarian virtuosi who figure in the public musical life of Berlin, and although both have been heard individually innumerable times, never before last Thursday evening did they join forces. It was a felicitous idea, and the public seemed greatly pleased with the offerings of the two artists. Dohnanyi frequently has been heard as a chamber music interpreter, having appeared with practically all of the leading string quartets, but von Vecsey hitherto has restricted his appearances in Berlin entirely to solo performances. The two artists were heard in three sonatas for violin and piano, Beethoven's C minor, Mozart's B flat major, and Brahms' D minor. The two Magyars played together delightfully, and although the strong contrast between the Mozart and the Beethoven might have been more prominently brought out, there was so much that was beautiful and uplifting in their playing that the audience was quite beside itself with joy. They are to give a second sonata evening the coming week.

SLEZAK AND WUELLNER IN RECITAL.

Slezak in a program of arias and songs at Beethoven Hall and Wuellner in Hugo Wolf Lieder at Bechstein Hall, both had a large following. Wuellner's singing voice is gradually failing with his increasing years, but he is such a master interpreter that the public still flocks to hear him. With his inimitable interpretations of the "Rattenfänger" and of "Die heiligen drei Könige" he aroused the accustomed enthusiasm among his listeners.

FAMOUS MUSIC PEDAGOGUE DIES.

Johann Hrimaly, the noted violin instructor of the Moscow Conservatory, recently passed away, and his successor is to be Michel Press. Hrimaly was a native of Bohemia, having been born in Pilsen, April 13, 1844. He studied the violin with Mildner at the Prague Conservatory. He went to Moscow in 1869, so that his work as an instructor at the Moscow Conservatory covered a period of forty-five years. He succeeded Ferdinand Laub and was for many years closely associated with Nicolaus Rubinstein. Hrimaly published various works for the violin, among them scale studies and exercises in double stopping which found wide recognition. Among his best known pupils are Alexander Petschnikow and Issay Barmas. Press, who is to succeed him, is a pupil of Ysaye, and for the last eight years has been closely identified with the musical life of Berlin as teacher, soloist, and ensemble performer.

STAVENHAGEN AND LISZT.

There is a misprint under the Stavenhagen photograph which was sent in by me, with the announcement of his death, and which appeared in the MUSICAL COURIER of January 27. It should read "Stavenhagen was Liszt's last pupil" instead of "best" pupil. There were and still are many Liszt pupils before the public superior to Stavenhagen, although he was a very fine pianist and musician.

ARTHUR M. ABELL.

Fanning Return Engagements.

On March 19 Cecil Fanning filled his seventh return engagement at Houston, Tex. On this occasion he sang before an audience which completely filled the Prince Theatre, Mr. Fanning's singing causing the great enthusiasm he arouses everywhere. The six weeks' tour Mr. Fanning is making in the South is one continuous series of warm welcomes. On March 8 Mr. Fanning sang in Birmingham with such success that the Music Study Club there immediately asked him to give them a return date during the same month. Space prevents printing the many splendid criticisms of Mr. Fanning's work, but below are notices from

Birmingham and Houston, which are two of the musical centres of the South:

The five numbers of the Cecil Fanning program comprised in all eighteen songs, and this number was increased by five extras that came because the audience manifested the warmest and most eager delight in the regularly programmed good things that were given. The "Pagliacci" prologue has been sung to Houston audiences by baritones good, bad, indifferent in the course of many seasons; and the fact that we all have through this practice become intimately familiar with every chord and phrase of it provides an ability to recognize and applaud any special points of excellence in a new performance of it. Cecil Fanning's art is of the utmost refinement, so his interpretations of even hackneyed selections are characterized by a certain distinction which makes them all over entirely. The opening group of four German songs carried each one its own special appeal. To me the Liszt setting of "Die Lorelei" was the most highly gratifying one among the four, chiefly on account of Mr. Turpin's wonderful picturings, through that exquisite piano accompaniment, of the physical atmosphere of the poetic story's setting.

Delightfully illuminating were the two Russian songs—I mean illuminative—as typing the tonal art of modern Muscovy. In the first one, "Mooning," the sympathetic union between the piano and the voice parts seemed even chemically close; and the Tolstol poem set by Rachmaninoff was, in my estimation, the finest thing Mr. Fanning did throughout the whole evening.

The Fanning-Turpin presentation of that horrid old song, "Edward," with the Loewe music, has always been a tremendously great piece of tragic interpretation. Every time I hear them do it it gains by at least one degree in its terror-inspiring power—and with last night's rendition fresh in mind I have to report that it is still gaining. For instance, do you remember how vividly the utmost sense of terror was depicted in the suddenly sweeping portamento of that very last note?

The French and English folksongs were thoroughly delightful. Mr. Fanning's extreme finesse as an actor, along with the general charm of his physical personality, caused the old French songs to be completely captivating.

Mr. Fanning's recital of his own poem, "La Princesse Lointaine," was characterized by suggestions and refinements of ideas too subtly delicate to be carried into every heart and mind.

Along with the Art League all Houston is indebted to Cecil Fanning and H. B. Turpin.—Houston (Tex.) Post, March 20, 1915.

Cecil Fanning, the young American baritone, was greeted most cordially by a large and discriminating audience at Cable Hall last night.

Mr. Fanning has a rich, sympathetic voice of large range and distinct color, and his style is wonderfully versatile. He is at once a convincing interpreter of lyric and dramatic song literature and of the quaint folksong as well. He is especially happy in declamatory effects.

His Schubert songs were of moving appeal, but it was in Loewe's musical setting that Mr. Fanning revealed perhaps his finest artistry and brought into play his broadest intellectual faculty.

Mr. Fanning's accompanist, H. B. Turpin, is a master artist and added greatly to the success of the entertainment.—Birmingham (Ala.) Age-Herald, March 9, 1915. (Advertisement.)

Marie Deutscher Plays in Brooklyn.

On Saturday evening, March 20, a concert was given at Masonic Temple, Brooklyn, by Marie Deutscher, violinist; Grace Hoffman, soprano, and Paul Jelenek, pianist, which attracted a large and appreciative audience. Mr. Jelenek opened the program with Beethoven's "Moonlight" sonata, and later gave a fine rendition of Liszt's Hungarian rhapsodie, No. 12. Grace Hoffman sang an aria, "Depuis le jour," from Charpentier's "Louise"; "Du bist die Ruh," Schubert; "L'Heure exquise," Hahn; "Yesterday and Today," Spross, and Gounod's ever popular "Ave Maria," to which Miss Deutscher played an excellent violin obligato. Miss Hoffman possesses a beautiful voice, and she sang her numbers charmingly. She received much applause, beautiful flowers and responded with two encores. Miss Deutscher played Mozart's concerto, E flat major, "Andante," Lalo; "Pavane," Couperin-Kreisler; "Une Larme," Moussorgsky-Kramer, and "Moto Perpetuum," Novacek. She revealed qualities which at once put her in the artistic ranks of violinists. Miss Deutscher possesses fluent technique, powerful and yet sweet tone, and plays with much warmth. She was rewarded by receiving long, continued applause and several floral offerings. Miss Deutscher gave two added numbers.

Mme. Schnitzer's Requested Tour Abroad.

Germaine Schnitzer, the pianist, is in receipt of a letter from the Concert Bureau Bossard at The Hague, Holland, requesting her to make a concert tour during next October.

Mme. Schnitzer was highly successful on her last tour through Holland, and was favorably compared with the great masters of the piano, while the public crowded every hall where this artist appeared.

In spite of this flattering offer, during one of the most disastrous periods of the world's history, Mme. Schnitzer has refused, having decided to devote the entire season of 1915-16 to a concert tour in America, which will take her from coast to coast.

McCormack at Carnegie Hall, April 11.

John McCormack will give one more concert in New York prior to his departure for the Middle West, where he is engaged to appear at several music festivals. The popular tenor will sing at Carnegie Hall, Sunday afternoon, April 11. He has received a number of requests for a repetition of some of the old ballads, which were so well received at the Century Opera House recently.

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*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.
PUTNAM GRIEWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZNAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

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MINNEAPOLIS ORCHESTRA PLAYS FOR THE PUBLIC SCHOOL CHILDREN.

Program of Springtime Music Enjoyed by Juvenile and
Grown-Ups—Beethoven Series of Orchestral Concerts
Brilliantly Ended—American Music Honored.

Minneapolis, Minn., March 20, 1915.

The much mentioned blossoming of the rose in the wilderness seems no more wonderful to the writer than the present blossoming of musical opportunities for school children in what was sixty years ago a primeval forest, and fifteen years ago a healthy though not exceptional overgrown Western town. This strikes one with particular force when seeing an audience of over two thousand school children assemble to hear a program given especially for them by the Minneapolis Symphony Orchestra. And the spectator sees, too, why the overgrown, none too cultured Minnesota town grew into a city which boasts a great symphony orchestra and a wonderful Art Institute—it is seen in the fact that a large part of these audiences is made up of grown-ups who are happy at the opportunity to go to the more simply arranged concerts and hear Emil Oberhoffer's delightful explanations. In other words, the Minneapolis public is eager to learn—and that is the answer to everything.

The program opened with Goldmark's "In Springtime," a fine composition, which was read with great feeling by Mr. Oberhoffer. Schumann's lovely "Spring" overture followed; Mendelssohn's "Spring Song" was a fascinating number arranged for strings and harp. Oberhoffer's orchestration of Sinding's "Rustle of Spring" was given a first hearing and met with instant approval. Grieg's "The Last Spring" for string orchestra is another beautiful number, and the program closed with the "Good Friday Spell," from "Parsifal." The overture of Goldmark and the "Good Friday Spell" seemed altogether too heavy for the comprehension of the children but, this being the last Young People's concert of the season, Mr. Oberhoffer doubtless felt that he could take a little leeway.

BEETHOVEN SERIES ENDED.

The last of the series of Beethoven concerts was given at the Auditorium on March 16 by the Minneapolis Symphony Orchestra. The overture "Coriolanus" was superbly played. The fourth piano concerto was performed by Leonard Borwick, who came here quietly and modestly and gave a rendition of Beethoven that will stand out in our annals of music. His playing is poetic, his touch velvety, his technic magnificent and his musicianship great. No finer pianist has appeared here lately. Emil Oberhoffer read the "Pastorale" symphony as we imagine that Beethoven himself would have conducted it. No finer program has ever been given by the Minneapolis Symphony Orchestra, and it was the climax of all the Beethoven concerts of the Beethoven cycle. The three numbers on the program blended as one. No one could build a better program.

AMERICAN MUSIC PERFORMED.

It is a joy to chronicle the fact that American music occupied the place of honor on the program, Sunday afternoon, at the Auditorium, given by the Minneapolis Symphony Orchestra. MacDowell's "Woodland Sketches," in four movements, were read in a glorious manner by Emil Oberhoffer. The ever popular Weber overture to "Euryanthe" received tumultuous applause; George Schumann's "Dance of the Nymphs and Satyrs" was a close second in popularity; Strauss' "Kaiser" waltz was a most grateful number; Schubert's ballet music from "Rosemunde" was listened to with great interest. Emil Oberhoffer's orchestration of Paderewski's "Chant du voyageur" is delightful. This was played for the first time anywhere and won so much approbation that it will likely be put on a program soon again.

The soloist was Jessie Weiskoff, a Minneapolis girl, who appeared with this orchestra for the third time. She played (its second hearing in America) the B flat major concerto of Bortkiewicz, a young Russian composer of whom little is known. The first movement, in lento time, is very tiresome and lacks originality, but the last two movements are full of inspiration; the composer has

used a few Russian folksongs to great advantage. Miss Weiskoff has a perfect sense of rhythm, and she has gained in breadth and musical knowledge. She has much eloquence and beauty of tone.

NOTES.

The Rosedale Grade School Orchestra gave a concert Friday evening, March 12. Over two hundred people listened to this little group of players (fifteen members—not one over fourteen years old) give an artistic program. The best number was the overture "Jolly Troopers," by Rollinson. W. W. Ellis, whistler, and Alberta Fischer-Ruettel, soprano, assisted. Ruth Anderson is director of this orchestra.

The last concert of the season given before the Chamber Music Society at the Unitarian Church was on March 15, when Louise Albee, pianist; George Klass, violinist, and Paulo Gruppe, cellist (the last two being members of the Minneapolis Symphony Orchestra), appeared. The program was the C minor, op. 1, No. 3, Beethoven trio; Emmanuel Moor's sonata for cello and piano, op. 55, and the Arensky trio in D minor, op. 32.

Harold Tower gave the third of his Lenten organ recitals at St. Paul's Church on March 15.

Gounod's "Gallia" was given at Gethsemane Church, March 14, by the choir and Mr. Ender, organist.

On March 18 Mr. and Mrs. William MacPhail appeared in concert at the Swedish Tabernacle. Mr. MacPhail was heard to fine advantage in a number of small violin solos. Mrs. MacPhail is always the musical accompanist. Marie TenBroeck played two piano solos. Lillian Bosworth played the harp and Vincent MacGregor sang on the same program.

The Mork Trio gave a beautiful program at the West Hotel, March 16, before the Women's Rotary Club. Kate Mork, pianist, has established herself firmly here as a thorough, conscientious musician and her program demonstrated more fully than ever that she is maturing and broadening artistically in a most grateful manner. Grace Golden-Davies, violinist, pupil of Hans Sitt, appeared and Thomas MacCracken sang. The Rotary Club has a membership of nearly one hundred bright up to date women who earn their living by different professions. It is interesting to note the many fields in which women have succeeded.

Word comes from St. Mary's Hospital, Fort Wayne, Ind., that Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, is recovering from the operation performed for appendicitis, and that he is expected to arrive in Minneapolis some time next week. His wife is with him.

NORTHWESTERN CONSERVATORY NOTES.

An unusually large and enthusiastic audience, among them members of the Thursday Musical, attended the recital given last Saturday morning by Ethel Alexander, who for the past two years has been studying with the Lhevinas in Berlin. Especial interest and pleasure was shown in Miss Alexander's rendition of "Variations and Symphonies," by César Franck.

Doritt Kelly, 1913 graduate of the conservatory dramatic school, is visiting in Minneapolis for a few weeks. During the last two years Miss Kelly has been playing in stock with two well known companies in the East.

Marie Holland, who graduated last year from the advanced course in musical theory and has been coaching in harmony students who were late in entering, has already enrolled a large class of piano pupils for the summer at Clear Lake, her home town.

Frances Fenton, 1914 graduate of the conservatory piano department, has gone to Solsgirth, Manitoba, to make her home with her uncle, Roger Fenton. Miss Fenton has been appearing in recital in Solsgirth and neighboring towns, and is planning to open a studio there.

Leila Morris, pupil of Karen Westvig, appeared in a program given at the University Music Building on February 28, playing Leschetizky's left hand arrangement of the sextet from "Lucia."

On the evening of March 8 Earl van Dusen, graduate student, now at the conservatory coaching with John Seaman Garns, gave a program at the Joyce Memorial Church.

RUTH ANDERSON.

Pietro A. Yon, Organist and Composer.

Services for Palm Sunday at St. Francis Xavier's Church, New York, were particularly interesting. P. A. Yon's mass in C (a capella) proved to be one of the best of modern church compositions. Most of the themes are taken from Gregorian melodies, or built on Gregorian modes. The composition is massive and broad in conception. Pietro A. Yon, organist of St. Francis Xavier's Church, is a devoted and untiring worker for the success of music for the Catholic Church. Having studied at St. Cecilia Academy in Rome, and being formerly assistant organist at the Vatican, he is able to bring out ideas of the "Motu Propria" of the late Pope Pius X.

Cleveland Musical League.

Cleveland, Ohio, March 24, 1915.

To the Musical Courier:

Here is a matter that I think deserves publicity in your paper. The male teachers of this city have organized what is called "The Men Music Teachers' League of Cleveland." We have already enrolled some fifty members and enthusiasm is at white heat. The league objects are, to create a feeling of amity and cooperative fellowship among the profession, the elevation and maintenance of professional standards of proficiency, the standardization of the profession, the introduction of music as a credit and elective study in our public schools. In fact, with the influence of such an organization, we hope to become an important factor in our civic uplift. You can imagine the other things possible with such cooperative action as I have outlined.

It seems to me that if all of our larger cities would establish similar leagues and ultimately federate them the amount of good to be done is not conjectural but highly possible and of wide reaching importance. Our women teachers are going to organize an auxiliary association so that we can cooperate upon important action.

It is also our plan to issue to members and others meeting the necessary standard of proficiency (grades of course to be taken into consideration) a certificate of endorsement by the league which will serve as a protection to the unwise public and help to put the ban on charlatany.

The officers for the current year are Wilson G. Smith, president; Walter Logan and Charles G. Sommer, vice-presidents; Claude Selby, secretary, and Frederick A. Williams, treasurer. The executive and other committees include Johann Beck, Charles Heydler, Sol Marcossou, Paul Teichert, Alfred Arthur and others identified for years with our musical life.

Yours upliftingly,

WILSON G. SMITH.

Carl Fiqué Lecture-Recitals.

Carl Fiqué recently gave two lecture-recitals in New York, the first before the New York Theatre Club at Hotel Astor, on the subject "The Use of the Orchestra in the Richard Wagner Music Drama," and the second for the New York Opera Club, at the Waldorf-Astoria, on the subject "Early German Opera." On March 18, Mr. Fiqué gave a lecture-recital at the Academy of Music, Brooklyn, when he spoke on the "Program of the Last Boston Symphony Concert." On the last two occasions Mr. Fiqué was materially handicapped by a fractured tendon in his right hand. The following notice appeared in the Brooklyn Eagle:

"Mr. Fiqué begged the indulgence of the audience because of an injury to one of the fingers of his right hand. Despite this handicap, he played with splendid technical skill and sympathetic insight themes and passages in illustration of his talk."

A Vocal Slip.

New York, March 23, 1915.

To the Musical Courier:

Will you kindly inform us through the columns of the MUSICAL COURIER whether Madame Nordica ever played the part of Azucena in "Il Trovatore." Thanking you for giving this your prompt attention, we are,

Very truly yours,

W. W. SHARPE & Co., Inc.

[The role of Azucena is a contralto part and as Mme. Nordica was a soprano, of course she never appeared in the role mentioned.—EDITOR MUSICAL COURIER.]

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NEW YORK BREVITIES.

The Nichols Sing—Heinrich Meyn in Two Musicales—Boice Artists—American Academy Graduating Class—Ziegler Recitals—The Southland Singers—Hinshaw in Talks—The Tollefsens—Notes.

John W. Nichols and Mrs. Nichols, tenor and pianist respectively, appeared by special arrangement before the Men's Club of Central Baptist Church, March 24. Mr. Nichols, suffering somewhat from a cold, sang what he calls "very light things," viz., "Loch Lomond" (Old Scotch), "Philosophy" (Emmell), "The Year's at the Spring" (Mrs. Beach), "Come! Lasses and Lads" (Old English), and "Ka-de-le-Wats" (American Indian). The president of the club, Mr. Cokefair, next day reported that Mr. Nichols pleased immensely. His fine voice and very distinct enunciation made all of his singing enjoyable in the highest degree. It is hoped that he may be heard again by this assemblage. Mrs. Nichols plays entirely sympathetic accompaniments. The spring tour now booking by this artist couple covers a large part of the Eastern, Southern and Middle Western States.

HEINRICH MEYN SINGS.

Heinrich Meyn, "the bel canto baritone," sang at two musicales on the afternoon of March 23, i. e., at 3 o'clock at the Colony Club and at 4 o'clock at the residence of Mrs. Frank Richards Ford. He sang the following songs in both places and in each case sang as encore "Dites Moi," by Nevin; "The Last Leaf," Sidney Homer; "Im Kahn," Grieg; "Il Neige," Bemberg; "Ashes of Roses," M. Knight Wood; "Abendstern" ("Tannhäuser"), Wagner.

It is recalled that Mr. Meyn has been appointed sub-treasurer of the war orphans' asylum to be established in Oberammergau, Germany. Contributions may be sent to him, 150 West Fifty-ninth street.

BOICE ARTISTS.

Grace Potter Brimlow was the soprano soloist in Dubois' "Last Seven Words," in Perth Amboy, N. J., March 30, and will be heard at Totenville, April 1. Wilmar Bradshaw will sing the solo baritone part in a special performance of a cantata at St. George's Church, Flushing, on Good Friday and Easter Sunday. Christabel Hansel is the solo alto of the choir of the leading Methodist church in Flushing. Beulah Gerard is soprano soloist at the First Dutch Reformed Church, Eastern District, Brooklyn, and frequently sings solos. Grace Douglass Bell is the soprano soloist of the Presbyterian Church, Pleasantville, N. Y. Jessie Rowe Lockett, contralto, is soloist at Summerfield M. E. Church, Brooklyn. Dorothy Lane, alto, sang at a concert of the Cornell University Women's Club, March 20. Bessie Ackerman sang in Tarrytown, March 21, in the morning, and at the Young People's meeting of the Tompkins Avenue Congregational Church, Brooklyn, in the evening. Tomasso Bernardo sang at Trinity Baptist Church Extension Society "If With All Your Hearts" on March 18. March 26, he sang at Strong Place Baptist Church, and at Rockville Center, March 28. He is the soloist of a glee club. W. J. R. Thiers will sing the tenor solos in the cantata, "Olivet to Calvary," in Plainfield, N. J., on Good Friday. Madge Pocknon-Vazanten, soprano, and Blanche Grimsted will be the soloists at the Easter service, Reformed Church, Metuchen, N. J. Percy Craig and Mrs. S. R. Manning, members of the same choir, and Evelyn Remmick, of Perth Amboy, also sing selections Easter Sunday.

At the reception given by Mrs. Boice to Helene Tardivel and her mother, of Boston, the former appeared as solo pianist. She is individual in interpretation, has a splendid technique, and is an interesting personality, attributed to her unique Irish-French-Italian ancestry. She played beautifully works by Chopin, Phillippe and Liszt. Vera Poppe, cellist, born in South Africa, has been in New York but three months and played so well that every one was enthusiastic over her work. The vocal numbers consisted of duets by Katherine B. Self and Jessie R. Lockett, and solos by Florence Anderson Otis and Harvey Self. Among the guests were: Walter L. Bogert, Sallie A. Ingalls, Mr. Barr, Mr. and Mrs. Lowell S. Field, Seymour Field, Mr. and Mrs. Hallet Gilbert, Mr. and Mrs. Otto Sussmann, Mr. and Mrs. Alexander H. Candlish.

Miss Tardivel is to appear in recitals in Philadelphia, Charlotte, N. C., and Winston-Salem, N. C. The president of the college has donated the use of Salem College hall.

AMERICAN ACADEMY GRADUATES.

Following is the list of the class of 1915 graduates of the American Academy of Dramatic Arts, Franklin H. Sargent, president: Adrienne Bonnell, New York; Anna Browning, Newark, N. J.; Roselle Cooley, Jacksonville, Fla.; Zaina Curzon, New York; Mabelle Davis, Uniontown, Pa.; Meta Gund, Cleveland, Ohio; Laura Iverson, Brooklyn; Anne Kendal, Yonkers, N. Y.; Etta Mansfield,

New York; Florence Norton, Bedford, Ind.; Clemence Randolph, New York; Frieda Roberts, London, England; Mary West, Spokane, Wash.; Florence Weston, Chicago, Ill.; Ralph Collier, Toronto, Canada; Alan E. Edwards, New York; Saxon Kling, New York; Kenneth Loane, Schenectady, N. Y.; Gustave Rothe, New York; Wallace Todd, Ridgewood, N. J.; Jack Wessel, Amsterdam, Holland; Watson White, New York; John Wise, Spokane, Wash.

ZIEGLER LECTURE RECITALS.

Jeanne Woolford, contralto, sang, and Mme. Ziegler lectured on the subject "The Truth About the Voice" at Chickering Hall (Lord & Taylor's), March 22. This was the second affair of the sort given by Mme. Ziegler, who refers to Mrs. Woolford as "a singer with a perfect voice." She gave a similar lecture recital at Presser Hall, Philadelphia, March 24, assisted by Linnie Lucille Love, soprano, and Isa Macguire, contralto. These attractive young women sang duets by modern composers and solos by Americans and others. Eleanor Patterson, American contralto, also illustrates these lectures.

THE SOUTHLAND SINGERS.

Emma A. Dambmann's vocal pupils form the nucleus of the newly organized Southland Singers. This club was christened by Mrs. Simon Baruch, who is also the president of the Southland Club. It is growing in numbers and plans some elaborate programs for next season.

HINSHAW TALKS.

William Hinshaw, formerly of the Metropolitan Opera Company, talked on the subject "How Opera May be Given in Any City That Can Support a Dramatic Company," at the third meeting of the New York State Teachers' Association, at the Musicians' Club of New York, March 22.

THE TOLLEFSEN ACTIVITIES.

Mrs. and Mrs. Tollefsen were the assisting artists at the March 18 meeting of the Chiropean Club, the representative women's club of Brooklyn. Assisting on the program was Florence Anderson Otis, who sang a number of charming songs by Hallet Gilbert most effectively, accompanied by the composer.

Mme. von Klenner, president of the National Opera Club of America, discoursed eloquently upon the topic of "Visualized Music" and the work of the club in aiding the American composer.

Hamilton Ormsbee, dramatic critic, delivered a short address on "Some Memories of the Theatre." Mr. and Mrs. Tollefsen both rendered groups of solos, and were received with much enthusiasm.

The Tollefsen Trio will give the final concert of the People's Symphony Series, Washington Irving High School, playing the new trio by Charles Wakefield Cadman, which met with such success at their Brooklyn Institute concert in December.

This will afford New Yorkers an opportunity of hearing the first large work by this gifted American.

NOTES.

The incidental music composed by Max Bendix for the play "Experience" is certainly very characteristic. The many extreme situations of this play, running from somber to hilarious, are well portrayed by the accompanying orchestral music. Many original effects are produced by the use of various percussion instruments.

Mr. and Mrs. William Nelson Burritt and Mr. and Mrs. Harold S. Deming issued invitations for a recital by Carrie Meiners-Rahe, soprano, with Will J. Stone at the piano, for Tuesday, March 30, at the Burritt studios, 128-A East Nineteenth street, New York.

Elizabeth Sherman Clark, contralto, who has a deep and expressive voice, ranging to low D below the staff, was certainly beautiful to look upon in her gown of red and gold when she appeared in a matinee concert, Hotel Majestic, March 19. Her splendid low tones and her expressive interpretations, combined with beautifully clear enunciation, brought her encores after each appearance. A quartet, composed of players of the viola d'amour, the viola d'gamba, oboe and harpsichord, completed the personnel engaged in this concert. All the music was that of the sixteenth, seventeenth and eighteenth centuries. Eleanor Foster Kriens played superior accompaniments for Miss Clark.

The Women's Philharmonic Society of New York, Amy Fay, president, listened to a piano recital by Grace Elliott, assisted by Belle Sigourney-Schneelock, violinist, March 27, at the Granberry studios, Carnegie Hall. The sixth afternoon musicale of the society will occur April 24, and will take the form of a piano recital by Amy Fay, assisted by Karl Formes, baritone. Clementine Tetedoux-Lusk is chairman of the committee having these in charge.

At the last Tonkünstler Society concert works by Cornelius Ruebner, Joseph Marx, Wagner, and Schumann were performed. The artists of the occasion were the composer, Ruebner, Maurice Kaufman, violinist; A. Fasano, cellist, and Reba Cornett Emory, soprano.

The National Association of Organists' gathering occurred March 18 at the Church of the Strangers, when a program of Russian music was sung by the Aeolian Choir

and organ numbers were played by three organists. The April gathering will take the form of a reception tendered the association by Hon. Wm. A. Clark at his residence, 1 East Seventy-seventh street, New York, on Thursday, April 22. Access to this event will be by card only. All members desiring to attend are requested to apply for cards to President Arthur Scott Brook, National Headquarters, 309 West Fifty-seventh street.

Mrs. J. Christopher Marks, president of the Theatre Assembly, must have been pleased with the tremendous influx on the occasion of the March 19 Social Day in the ballroom of the Hotel Astor. The guests of honor included: Harvey O'Higgins and Harriet Ford, co-authors of "Polygamy"; the entire cast of "Polygamy"; Lee Metford, stage manager; Marie Dressler, Countess Marie de

Hemptinne, Hon. and Mrs. Frederick Warde, Eugene Cowles, Lillian Russell, Susanne Westford, Robert Whittier, of "Ghosts"; Amelia Summerville, Mrs. Eugene Grant, president of New York City Federation of Clubs; Violet Heming, of "The Lie," Harris Theatre; George Blumenthal, manager "The Peasant Girl" company of the Westchester Theatre of Mount Vernon, N. Y.; the Memorial Shakespeare Club, of Brooklyn, Mrs. H. W. Joy, president.

On the program for the afternoon the following appeared: Joseph Nussbaum, pianist; Marie Dressler, Lillian Russell, Amelia Summerville, Eugene Cowles, Harvey O'Higgins and Mrs. Julian Edwards, who gave personal reminiscences of the stars appearing on the program. It was announced that five hundred new members have recently joined this vigorous young society.

BUSONI

Plays at von Ende School of Music.

Mr. and Mrs. Herwegh von Ende gave a reception to Mr. and Mrs. Ferruccio Busoni on Saturday evening, March 20, which proved a memorable event in more ways than one.

Firstly, "the master" guest of honor played three numbers, "Variations," by Liszt, on a theme by Bach; a waltz, and "La Campanella," by Liszt.

Secondly, the program rendered by several artist-students at the special request of "the master" proved most interesting, Philip Feinne (pupil of Albert Ross Parsons) and Master Alfred Newman (pupil of Stojowski) carrying off the pianistic honors. Otilie Schillig and Rosamond Young, two young artists of exceptional gifts and training under Adrienne Remenyi-von Ende, represented the vocal department, and Sergei Kotlarsky, the young Russian who has remained loyal to his teacher, Herwegh von Ende, for nearly twelve years, played in his usual inimitable manner.

Thirdly, the beautiful home of the von Ende School of Music presented an artistic and inspiring atmosphere for the distinguished guests, which included Mrs. Charles H. Truax, Countess Rippberg, Baroness Rottenthal, Redfern Mount, Minnie Tracey, Dr. and Mrs. George J. Smith, Mrs. Henry Villard, Mr. and Mrs. Walter Pulitzer,



FERRUCCIO BUSONI.

Count Revertera, Dr. William C. Carl, Rev. Dr. and Mrs. Howard Duffield, Mr. and Mrs. Paul Stoeving, Mr. and Mrs. Edward A. Grossman, Isabel Hapgood, Mr. and Mrs. Orville Harrold, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. James Goldmark, Mr. and Mrs. Walter Cook, Arthur Hartmann, Alberto Jonas, M. H. Hanson, Mrs. Henry F. Sewell, Sigismond Stojowski, Albert Ross Parsons, Hans Heinz Evers, Hans van den Burg, Mrs. Miltonella Beardsley, Arthur L. Bennington, Mr. and Mrs. Herbert L. Picke, Mme. Bell-Ranske, Mr. and Mrs. George McManus, George Harris, Jr., Mr. and Mrs. George Lea Bready, Mr. and Mrs. Ellsworth, Mrs. George Hall Hoyt, Mrs. J. Alfonso Stearns, the Misses Manly, Adele Krueger, and others.

Friday evening, March 26, Cecile Hedler, a promising soprano, a pupil of Adrienne Remenyi-von Ende, and Sergei Kotlarsky, the young Russian violinist, gave a recital at the von Ende School of Music, 44 West Eighty-fifth street. Among the numbers which Miss Heller sang were Bruch's "Ave Maria," aria from "Koenigin der Nacht," and Rummel's "Ecstasy." Mr. Kotlarsky's solos included Beethoven's romance in F, played by request.

Werrenrath in Creole Country.

Reinald Werrenrath, the baritone, appeared with the Morning Musical Club of New Orleans, La., on Thursday, March 18, his work arousing much enthusiastic applause from the audience. This was a return engagement, as the press of that city was most flattering in its opinion of his work as may be gleaned from a perusal of the appended notices:

"There can be no doubt in the mind of Reinald Werrenrath of his popularity in New Orleans after the reception accorded him Thursday night. The excellent impression produced here last season was confirmed and strengthened in his splendid rendition of the various numbers forming the program of the morning musical club.

"Mr. Werrenrath possesses a baritone voice of great beauty, supplemented by schooling of a high type. Whether singing English, Italian, German or French, his diction is as clean-cut as crystal, and his interpretation well thought out and sincere.

"The 'Prologue,' from 'Pagliacci,' sung in Italian, made a profound impression, and the lighter group of songs that followed justified the encomiums he has received from the critics."—New Orleans (La.) Daily States.

"Mr. Werrenrath sang splendidly and evoked a quality of applause which left no doubt as to the enjoyment he afforded. Indeed, the young baritone has reason to feel gratified with the genuine appreciation given his lovely art.

"A year has made striking changes in this singer. While last year he sang charmingly, this season he returned to us a full-fledged artist, one who, in vocal technic and interpre-

tative art can undergo the test of the closest scrutiny and still emerge triumphant.

"Mr. Werrenrath's singing of the prologue from 'I Pagliacci' was very effective."—New Orleans (La.) Item.

German Conservatory of Music Concert.

Twelve numbers made up the program of the students' concert of March 25 at the German Conservatory, Hein and Fraemcke, directors. They consisted of pieces for piano solo, for two pianos, eight hands, violin, vocal and ensemble numbers, closing with the trio and quintet from "The Magic Flute." This was one of the most successful numbers, sung by M. Beyenberg, L. Heene, E. M. Klein, F. Loescher and Kurt Rasquin, the latter being the newly engaged instructor in the vocal department. Lulu Mueller won plaudits for her brilliant playing of Liszt's twelfth rhapsodie, and Ernestine M. Klein sang very well indeed Gounod's "Spring Song." Samuel Jacobs played the Paderewski polonaise with power and effect, and all the others engaged deserve mention. Here are their names: B. Rosenberg, M. Staehr, J. Peskowitz, M. Cohn, Luella Lindsay, Sylvester Huth, Edward P. Fickeissen, Lucile Crafts, Mildred Mehrhof, Josephine Torre, Alice Bruns and Josephine Siemon.

Nodd—How is the music in the Bingbang restaurant?

Todd—Wonderful! I was in there with my wife for an hour the other evening and couldn't hear anything she said.—Life.



DR. KARL MUCK

Conductor of the Boston Symphony Orchestra, Conductor Bayreuth Wagner Festival, writes as follows of the

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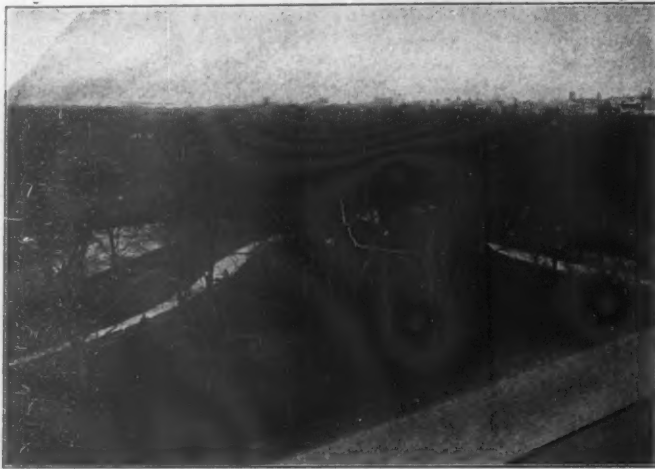
My visit to your factory and the demonstration there given me of your unique system of piano-forte construction have convinced me of the ideally high standard you have set before you, while my experience with your pianos at my home as well as on the concert stage has proved to me how completely you have attained that artistic ideal. Their beautiful tone, which no adjective can adequately describe, and their inspiring perfection of mechanism render them noble instruments worthy of the highest place in my esteem.

(Signed)

DR. KARL MUCK

AMERICAN INSTITUTE SUMMER COURSES.

Kate S. Chittenden, Dean, Announces Schedule.



VIEW OF CENTRAL PARK FROM AMERICAN INSTITUTE WINDOWS.

The regular summer session of the American Institute of Applied Music, Kate S. Chittenden, dean, will begin Monday, June 21, and continue to July 30. Courses which are open to students are vocal, piano, harmony and organ.

The faculty for the summer session: Voice, McCall Lanham; piano, H. Rawlins Baker, Leslie J. Hodgson, Sara Jernigan Nellis, Anastasia Nugent, William F. Sherman, Katharine L. Taylor; violin, Henry Schradieck; harmony, Sara Jernigan Nellis, William F. Sherman; organ, William F. Sherman. The course for piano teachers will consist of six private lessons in technic, six private lessons in performance, six lecture classes in pedagogy, six harmony classes, six classes in sight reading, ear training and rhythm, six classes in performance (Mr. Hodgson), a prescribed course of reading

and research in musical history. The fee for the course is \$50.

McCall Lanham's special course for vocalists: Thirty half hour private lessons, six classes in interpretation.

Mr. Lanham's lessons will comprise a thorough drill in the technic of voice production, with oral exercises and repertoire, going thoroughly into the detail of diction, style and interpretation, and, where it is possible, the consideration of such foreign languages as the pupil has studied.

A circular issued by the management quotes rates, also for board and private instruction for special students; such rates will go into effect any time after June 1, provided the student continues six or more consecutive weeks. Public and private recitals will be given. For full information regarding the regular and special courses, address the registrar, 212 West Fifty-ninth street, New York.

David Sapirstein's Newark Recital.

David Sapirstein, the pianist, gave a recital in Newark, N. J., on Thursday evening, March 18, on which occasion he rendered the following interesting program: Sonata, op. 53, C major ("Waldstein"), eight preludes—op. 28, No. 20, C minor, op. 28, No. 1, C major, op. 28, No. 8, F sharp minor, op. 28, No. 6, B minor, op. 28, No. 11, B major, op. 28, No. 19, E flat major, op. 28, No. 23, F major, op. 28, No. 24, D minor, "Ballade," op. 38, F major, Beethoven; seven etudes—op. 25, No. 7, C sharp minor, op. 25, No. 1, A flat major, op. 10, No. 12, C minor, op. 10, No. 5, G flat major, op. 10, No. 11, E flat major, No. 1, F minor, from "Trois Etudes composees pour la Methode de Moscheles et Fetis," op. 25, No. 9, G flat major, Chopin; "In the Temple of Memphis," Cyril Scott; "Polichinelle," Rachmaninoff; "Naechlicher Garten," Julius Weissmann; "Papillons," L. T. Gruenberg; "Kirghis Sketch," Michael von Zadora; "Lude" (from the word prelude), Laurent Ceillier; "Danse Chinoise," McNair Ilgenfritz; "On the Beautiful Blue Danube" (Schulz-Evler arrangement), Strauss.

Mr. Sapirstein scored an instantaneous success. The Newark papers speak in flattering terms of his artistic and finished performance as follows:

Mr. Sapirstein proved that he is a complete master of his art, and the audience was also made aware of his tremendous personality. He carried his listener to unusual heights of admiration by his sincerity of interpretation of the compositions of the old and new masters. He affected no mannerisms, and his dignity was a magnetic asset to his recital.

The program was one that satisfied the most fastidious and exacting. It was not too long and, moreover, was varied to a nicety. It was keenly relished by the audience and Mr. Sapirstein will find a ready welcome when he returns to this city again.—Newark Evening Star, March 19, 1915.

As mood pictures, having a personal and subjective character, the significance of the preludes is more fully conveyed to an audience under such intimate conditions as prevailed last night than it can be in larger spaces. As Mr. Sapirstein is admirably equipped with the intelligence, the temperament and the good taste, as well as the technic requisite for setting forth their contents, he communicated the contrasting emotions and ideas in such of these masterpieces as he elected to play with penetrating charm. . . . To his playing of the preludes Mr. Sapirstein brings an understanding of them and a refined style in executive work, a varied touch in fingering and an ability in controlling and coloring tone by skill in using the pedals that result in very expressive performances. His command of legato wrought beautiful effects in the E flat major number, and his bravura work in the impassioned one in D minor with its rushing chromatic thirds was exhilarating. His response to the feeling in the F major creation . . . and the iridescent tone with which he tinted it made his interpretation of it beguiling.—Newark Evening News, March 19, 1915.

The final number was the Schulz-Evler arrangement of Strauss' "Blue Danube" waltz. Mr. Sapirstein is an artist whose technical ability is extraordinary. He displayed a dexterity and smoothness of fingering which aroused much enthusiasm.—Newark Sunday Call, March 21, 1915. (Advertisement.)

Grainger Helps Music Settlement.

Percy Grainger played for the benefit of the Music School Settlement at Carnegie Hall, New York, Thursday afternoon, March 25. The senior orchestra of the school assisted.

Organ prelude and fugue in D major, Bach-Busoni, by request; study, C minor, op. 25, No. 12; barcarolle, op. 60; polonaise, A flat major, op. 53, were Mr. Grainger's solo numbers, and with the orchestra he gave the clog dance, "Handel on the Strand," its first performance in America.

An explanatory note stated of the last mentioned: "This piece combines a certain Handelian flavor with modern English tendencies, hence the subtitle."

Mr. Grainger's American popularity was again substan-

tiated by the vigorous and prolonged applause of the good sized audience.

The orchestra played the Bach suite in G minor, Grieg's "In Springtime" and Grainger's "An Irish Tune From County Derry."

Elsa Fischer at National Arts Club.

A very large and ultra-fashionable audience attended a concert on Wednesday evening, March 24, at the National Arts Club, New York, on which occasion the following artists participated: Elsa Fischer, violinist; the Elsa Fischer String Quartet, and Mrs. W. M. Bennett, pianist. The concert opened with Handel's sonata in D major, played by Elsa Fischer, who gave an excellent reading of this work, which brought forth enthusiastic applause. The other numbers were, quartet in E flat major, by Schubert, and Ernst von Dohnanyi's quintet in C minor.

It is needless to go into details again regarding the artistic and finished performance of these young artists, as so much favorable comment has been made in the columns of this paper of their exceptional ensemble work.

The audience showed appreciation by bestowing much and well deserved applause. At the conclusion of the concert they received three recalls.

Adriano Ariani's Seventh Recital.

Adriano Ariani gave his seventh piano recital on Thursday evening, March 25, at Hotel Bossert, Brooklyn, before a fair sized audience. His program consisted of: Sonata in C minor, op. 111, fifteen variations and fugue, op. 35, sonata in F minor, op. 57, "Appassionata," Beethoven.

Mr. Ariani's next recital will take place on Thursday evening, April 1, when he will play another Beethoven program: Sonata in C major, op. 53, thirty-three variations on a waltz of Diabelli, op. 120, and sonata, op. 81.

Carlos Salzedo Sends Greetings.

From the 167th Infantry, S. H. R., comes welcome post-card messages from Carlos Salzedo, the harpist. "Souvenir from an ally to the MUSICAL COURIER" and "The leader of the Salzedo harp ensemble and harpist of the Trio de Lutèce is more than glad to let you know that he is still alive and in good humor."

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Fannie Bloomfield Zeisler in Philadelphia.

Yesterday's concert . . . was, in many respects, the most brilliant of the season. The program was varied and Fannie Bloomfield Zeisler created a sensation by her playing of the Liszt fantasy on Hungarian folk melodies. No pianist this season thrilled the audience as did the soloist in the masterly way she handled this wonderfully constructed piece of music writing.

Zeisler's big number was Mozart's concerto in C minor. It showed her great depth and exactness of interpretation, but it has not the element to stir and thrill as does the Liszt number, and in the many years in which Mme. Zeisler has appeared before the public in this city she has never played with such an overpowering command of every character of technique as is covered in this, one of the most brilliant of concert numbers. Of all pianists she has the most power in forcing her trills and scale passages above the other instruments, and making them stand out distinct, with never an iota of variance to be detected. The audience was breathlessly entranced, and when she had finished she was recalled a number of times in recognition of its appreciation.—Press, February 13, 1915.

The piano playing of Fannie Bloomfield Zeisler is of the sort that sways an audience and literally holds it spellbound. Spectacular it may be, emotional to the extent that she has been called "the Bernhardt of the piano," but, all in all, of a high artistic standard that few other women pianists of the present generation have been able to reach, and which none, it is quite safe to say, has excelled. That Mrs. Zeisler does not depend wholly upon her ability to produce thrilling effects was evidenced yesterday in her beautiful interpretation of Mozart's concerto in C minor, in which she showed delicacy of touch as well as flawless facility of execution, the work being given with the true Mozartian spirit.

It was her second number, which closed the program, however, the fantasy on Hungarian folk melodies, by Liszt, that enabled her to carry all before her. This was, indeed, remarkable piano playing. "Flashy" the music may be, but as Mrs. Zeisler plays it its flashes are those of genius, and she rises above mere technique to the superiority of the virtuoso. In personality, with her slightly stooping form and serious countenance, she has something of weirdness. The piano, as she plays, seems to be a part of her, and there is wizardry in her triumphant passage through such brilliantly florid music as that of the Liszt rhapsody. "Mannerisms" she may have, but they seem a part of her and never obtrusive. After playing a rapid run or particularly brilliant phrase, for instance, she has a way of snatching her hands from the piano, as if the keys burned her fingers; but so dazzling is the effect she produces that the action does not seem inappropriate.—Evening Bulletin.

Mrs. Zeisler played the concerto in C minor of Mozart, and in this inspired composition managed fully to exhibit her rational com-

mand of the piano and the fact that her finished technique is properly employed by her only as a means to give better musical expression to what she is playing.

There is no pose or nonsense about Mrs. Zeisler. She is a sincere and capable artist who sinks herself in what she is doing and has but the single purpose of doing justice to the composition she is undertaking. . . .

Her treatment of the Mozart concerto was eminently satisfactory. It was brilliant but solid work. Her technique is such as to enable her to make any sort of display which her taste will permit, but she employs it only the better to express what she is doing and keeps mere virtuosity entirely in the background. This results, of course, in a finer, more finished, and much more appealing interpretation of the work under discussion, and in a dignified and elevated performance. . . .

It was in the final number, however, the fantasy on Hungarian folk melodies, that the pianist came into her own. There she exhibited a mastery over her instrument such as is given to few. Whether in fortissimo passages, where she exhibited the strength, the volume and the dynamics of a man, or in the most delicate of pianissimos, where rippled zephyr-like the faintest of purring runs or trills, she was simply superb. Third and fifth had no terrors for her, and some of her runs and trills, her crescendos and diminuendos, seemed superhuman. Precision, tone, phrasing—all were done as only an absolute mistress of her art could do them and this difficult composition, with its constantly changing tempi, its instant transitions from fortissimo to pianissimo, was executed with a dash, a vigor and a certainty that aroused the audience to exceptional enthusiasm.—Evening Star.

Fannie Bloomfield Zeisler's unquestioned position as one of the most remarkable exponents of piano technique was again manifested at yesterday's concert of the Philadelphia Orchestra at the Academy. To no living pianist does she yield in sheer brilliancy of technical achievement. Her feats at the piano may savor at times of bravura, but so gallantly does she dash them off, with such mastery of dynamics, such sheer dazzling speed, such crashing fortissimos, such rippling dissolving runs, each note as clear and distinct as solitaire diamond, that there is no thought to question the intrinsic merit of her performance—remains only to wonder at its excellence.

Her first number was the Mozart concerto in C minor, to which she applied the delicacy and restraint that are needed for much of it, though in her interpretation the allegro spoke in no uncertain voice and the allegretto rang out distinct and full. It was her second selection (and the concluding number of the program) that showed her special mastery of the pianist's craft. Liszt's fantasy on Hungarian folk melodies, under her touch, broke forth in a very riot of tone color and brilliancy. Though she has an almost academic precision of rendering, it throbbed with the busy life of a people. It danced, it sang—softly and plaintively, then loudly and defiantly, and again with hushed voice, but always with the same glowing, compelling warmth of tone. It is this faculty of combining technical achievement with vivid appreciation of the content of what she plays that makes Mme. Bloomfield Zeisler what she is, one of the greatest pianists of the world.—Evening Telegraph, February 13, 1915.

Fanny Bloomfield Zeisler was the assisting artist and she played Mozart's concerto for the piano in C minor and afterwards a fantasia on Hungarian folksongs by Liszt, with that technical ability, intellectual apprehension and emotional fervor for which she has achieved such a distinguished reputation. Probably there were many in the audience who would have preferred one of the beautiful concertos written for the modern instrument, especially as we had a Mozart concerto only a short time ago, but no fault can be found with the way in which the music was interpreted.—Inquirer, February 13, 1915.

The return to Philadelphia, after a lapse of several seasons, of Mme. Bloomfield Zeisler was an event of importance to the many admirers here who have regarded her absence as a calamity in local musical life. Mme. Zeisler is always given a tremendous ovation in Philadelphia, and there seems little excuse for her not remembering the city's necessities oftener. After several seasons of anxiously scanning the announced list of soloists and consequent disappointment, this great pianist, at once the ambition and despair of all women pianists, returned. Her power and versatility seemed more potent than ever yesterday in the widely diversified C minor concerto of Mozart and the Liszt fantasy on Hungarian folk melodies, each demanding of the soloist a style distinctive and difficult. Mme. Zeisler is recognized as a pianist of adaptability, but she performed an extraordinary feat yesterday in her wonderful interpretation of the Mozart work, with its call for fleetness, grace and style, followed by an overwhelming exhibition of technical skill and temperamental variety in the Liszt fantasy. . . . Mme. Zeisler has not only tremendous speed in her fingers, but she possesses what so few women pianists ever acquire—a big masculine tone, tempered with all the suavity and expressiveness of an intense nature.—Record, February 13, 1915.

Fannie Bloomfield Zeisler was the soloist—one might almost say two soloists, for it was as though a dual personality was given to the Mozart concerto and to the diametrically different Liszt fantasy. Who else, with the interval of a few minutes, could have so magnificently set forth two works at the opposite poles in the qualities demanded of the executant? The Mozart music was played as the composer undoubtedly meant and wanted—with crystalline clearness and unaffected simplicity of phrasing, with repetitions of caressing lightness, perfectly even passages that never were hectic or spasmodic, a fine cadenza that fitted the context like a glove and no purpose in mind except to deliver every note for all that every note was worth in terms of liquid and singing and far carrying tonal values.

Then when the Liszt music came—presto, change! An electrifying communicative force wrought upon the spirit of the player and, through her, prevailed upon the audience. She gave apparently every bit of the impassioned intensity of her being to the keyboard, fairly flinging herself upon the notes in staccato, feline pounces, bringing her hands away again with a swift rhythmic sweep, soaring and delving through breath taking runs and hovering in midair upon trills that seemed the last word of the mastery of the keys. It was sheer witchcraft, a modern miracle and the presence of authentic genius, only to be felt and not to be recaptured by cold print the morning after.—Public Ledger, February 13, 1915.

With them the assisting artist was Fannie Bloomfield Zeisler. Her problem has been for many years to eliminate the excellence of her own playing from consideration, and to establish an uninterrupted connection between her material and its expression. She has succeeded in a peculiar way, for with her the labor is always apparent, the study never forgotten, even the mechanics of runs and trills and pedals almost painfully noticeable. And yet, in the end, one forgets much of these things. One is seduced into for-

getting everything but the clear, clean beauty of the music she plays. She has a sense of rhythm which is extraordinarily sensitive; she has, at the same time, a delicacy of touch and a fluidity of expression which resemble the characteristic virtues of Leonard Borwick. In the Liszt fantasy the artist indicated new powers, of stirring utterance, of sharply sounded chords, of a voice more authoritative. But it was the Mozart that remained, with its serious beauty and its mannered grace, in the golden and exquisite tone which Mrs. Zeisler could give to it.—Evening Ledger, February 13, 1915. (Advertisement.)

Another Saenger Studio Musicale.

One of Oscar Saenger's professional pupils who participated in the musicale Tuesday afternoon, March 16, was Helen Warrum, soprano of the Chicago Opera Company for two seasons, who sang the "Caro Nome" aria from "Rigoletto." Greek Evans, a baritone, sang the "Toreador" song from "Carmen" and "Even Bravest Heart" from "Faust." Mr. Saenger is training him for the grand opera stage.

Corinne Wolerstein and E. M. Davis played the accompaniments.

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Popular Contralto Occupies a Box at Performance of "The Creation"—She Particularly Discourages Severe Criticism in a City of the Size of San Diego and Desires a More Helpful Spirit to Emanate from Daily Press—Choral Body Also Appreciated by Well Known Writer—Edwin Markham, the Poet, Greeted by Huge Assemblage.

San Diego, Cal., March 24, 1915.

The presentation of "The Creation" by the People's Chorus of San Diego, under the direction of Willibald Lehmann, may be said to mark a great stride in musical advancement of this city. It took place at the Spreckels Theatre, Thursday evening, March 11, and the chorus was accompanied by the San Diego Popular Symphony Orchestra. A splendid audience welcomed this organization, including Mme. Schumann-Heink, who occupied a box with her son Hans and her daughter and immediate family.

MME. SCHUMANN-HEINK ENTHUSIASTIC.

Shortly after reading the criticisms of the papers the following day, the MUSICAL COURIER correspondent was fortunate in being able to discuss the performance with Mme. Schumann-Heink, who was very enthusiastic and generous in her estimate of Willibald Lehmann's work, and with the true spirit of the great artist was willing to bestow praise where it was deserved; she particularly discouraged the idea of severe criticism in a city of this size and desired a more helpful spirit to emanate from the daily press. As an artist she knew just what a chorus of 250 and an orchestra with but few rehearsals demanded from any conductor willing to undertake such a project.

FRANCIS WALKER'S APPRECIATION.

It happened that Francis Walker, the writer on musical matters and but a few years ago a famous baritone, author by the way, of that classic, the "Letters of a Baritone," was present and had a chat with Mme. Schumann-Heink, and the following day with this writer. The result was Francis Walker decided to criticize the performance from his point of view, and the following letter explains itself:

MY DEAR MR. GRAY: It is a pleasure to accede to your request for some notes about the performance at the Spreckels Theatre on March 11 of "The Creation," by the People's Chorus of San Diego, under the direction of Willibald Lehmann. I am glad to have the opportunity to put on record my surprise at finding the city which has recently become my home the possessor of such a choral re-

source as was displayed upon that occasion. The inevitable faults of uncertain attack, imperfect enunciation, and failing to watch the conductor, were far less obvious than is usually the case in a new organization. Time must be allowed for correction, as also for obtaining a more perfect balancing of parts. With all that splendid material of 250 voices it was a matter of the keenest regret that the seating of the choir was not properly done in built-up ranks so that Mr. Lehmann could get his best past the orchestra and hold his singers together more accurately. With their evident willingness and enthusiasm to be considered it was the greatest pity not to afford them an advantage that would have more than doubled the efficiency of their work.

Mr. Lehmann's ability as conductor needs no further demonstration. He is a profound musical scholar, an exacting drillmaster, and knows how to command both orchestra and choir and to take care of his soloists.

These latter were of varying merit and I do not find that justice was quite done them in the local papers. Edwin House, the Raphael, has a fine natural organ, but was hampered by a cold.

Blanche Lyons, the soprano, did excellent work; it was bright and intelligent. It is in their estimation of the work of the tenor, G. Haydn Jones, that I must take issue with the local critics. I found him, of the three soloists, the calmly authoritative singer, possessed of the true traditions and handling well his thoroughly lyric voice. It was ample for the theatre and his use of it was especially marked by a pure, flowing legato that was a delight to the ear. When the People's Chorus presents the "Elijah" I hope Mr. Jones will be engaged to sing the music of Obadiah; the two songs suit him exactly.

The Popular Symphony Orchestra accompanied with discretion all the solo portions and never overpowered the choir excepting in its few weak attacks. It gave me pleasure to see the regular director of the orchestra, Chesley Mills, modestly abdicating to Mr. Lehmann and giving to the enterprise his best aid at the head of the violin section. Altogether the occasion was one full of bright promise for the musical future of the city.

EDWIN MARKHAM GREETED BY THROG.

An interesting episode occurred at the public meeting held at the U. S. Grant Hotel Ballroom on Sunday, when about one thousand people assembled to greet Dr. Edwin Markham, the poet. His now famous poem, "The Man With the Hoe," was sung by Dean Blake, the local baritone, to a setting by R. M. Hart. This music was exceedingly interesting from every standpoint.

TYNDALL GRAY.

Parsons Pupils at von Ende School.

Advanced students, under the able guidance of Albert Ross Parsons, dean of American instructors of the piano, united in recital at the von Ende School of Music, New York, March 24, playing a program of fourteen pieces by modern composers. Most of these young pianists have been heard before, and comments of most flattering nature were printed. Two girls and four boys, all under twenty years of age, collaborated in a wonderfully well played program, in which, while each excelled in his or her individual characteristics, there was recognized, in all the pianists, the qualities of beauty of touch, artistic pedaling and carefully thought out plan of playing, and all from memory, too. Nice touch and good rhythm characterized J. Stanley Hooper's playing of the finale from the "Symphonic Etudes." Fleet fingers, crisp touch and unusual accuracy belong to Harry Elliot Planteu, exhibited in pieces by Arensky and Mendelssohn-Hoffman. Muriel Lloyd Coulson put sentiment, delicacy of touch and brilliancy in "Claire de Lune," "Au Jardin" and "The Contrabandist." Rippling runs, facility rather than strength (which will grow), marked the playing of Aida Dolinsky in the Liszt E major polonaise. Maximilian Kotlarsky played Scriabine's nocturne, for the left hand alone, quite "in the grand manner," the close being especially beautiful in touch and detail. Very musical was his playing of a Schumann allegro, clean cut rhythm being a special characteristic.

Philip Feinne's playing of pieces which included Chopin's prelude in D, Liszt's "Cantique d'Amour" and Rubinstein's staccato etude marked the artistic climax of the evening, so full of virtuoso effects was it. His expert pedaling and well developed technical control gave it a stamp of superiority, and brought an evening of unusual enjoyment to a close. Numbers of listeners took occasion to show their appreciation to Albert Ross Parsons, an intellectual

giant among piano teachers, congratulating him and the pianists at the close.

Sare Gagliano Locates in New York.

Sare Gagliano, a young Italian pianist and composer, who received his early musical education from his father and later studied with the best masters at Palermo and Milan, Italy, came to New York at the solicitation of his friends in 1914. Since his arrival Mr. Gagliano has been actively composing and in this short period has written several "Salon" pieces for piano and a "Fantasie de Concert" for violin with piano accompaniment.

After much persuasion on the part of his friends, Mr. Gagliano was finally induced to devote part of his time to vocal and piano teaching. He has opened a studio at 203 West Ninety-fourth street, New York, where applications for lessons may be made.

Kaufmann, Gescheidt's Pupil Sings.

On March 25, Alfred Kaufmann, basso of the Century Opera Company, presented a program of arias, songs in Italian and English, at the Gescheidt studios, Carnegie Hall, New York, where the Miller Vocal Art-Science is taught. His voice, well balanced in power, resonance and pitch, showed wide range and uncommon flexibility in the singing of his three arias, from Verdi's early operas, written especially for this kind of voice, in the cantabile style so typical of that period. "O tu Palermo" demonstrated this idea particularly.

Quoting Mr. Kaufmann: "In regard to Miller Vocal Art-Science and its worth to a hard working operatic singer, I personally found it of tremendous value during my first season of singing in over 200 performances of the Century Opera Company. My course of study with this system did wonders with my overworked voice, and the facility of

emission I have gained through the practice of these principles brought me to a sense of security and assurance. I am convinced that its principles should be universally known and standardized."

Binghamton Lauds Ethel Newcomb.

Ethel Newcomb, the pianist, played in Binghamton, N. Y., at the Monday Afternoon Club Auditorium, Tuesday evening, March 16, and she so far enthused the "Parlor City" music lovers that the Binghamton Republican, in its issue of March 17, saw fit to comment editorially on her playing. This appeared accordingly, under the caption "Miss Newcomb is Right":

"Ethel Newcomb lays especial stress in her recital programs upon melodic beauty, as opposed to what are termed 'show pieces' for the piano. Miss Newcomb is right. In doing that she is following a very good example, set in another field of musical endeavor by Maud Powell. Maud Powell holds that the primary purpose of the violinist is to make the instrument sing. The same applies to the piano.

"The 'show pieces' are mostly technical studies, made famous by the interpretations of great pedagogues. There is absolutely no reason why a pianist should inflict upon an average audience some of Schumann's 'Etudes Symphoniques,' for instance, or why a violinist should select for an average audience Paganini's 'Molto Perpetuo.' . . .

"There is plenty of good music that is beautiful, without resort to pieces that are set in a severely technical manner for teaching purposes. Such should have no place on the programs of pianists playing for the edification of the general public."

In its regular review of the same recital this paper stated in part as follows:

"Miss Newcomb has something of a dramatic sense. In response to an encore she gave her most successful number, Paganini's 'Campanella.' The applause was almost deafening. To those who had not had the pleasure of hearing her before Miss Newcomb's work was a revelation. She combines a woman's fineness of touch and delicacy of feeling with a masculine virility that is little short of marvelous, and is possessed of a versatility which limits her to the work of no single school. Whether in Scarlatti's sonata, D minor, or in the serenade of Rachmaninoff she was equally at home. Aside from the Paganini number her best was probably a Chopin selection including the impromptu A flat major, nocturne E major and sonata B flat minor, op. 35."

In the Binghamton Press, also of March 17, appeared a tribute to Miss Newcomb's "brilliance as a piano virtuoso." It stated also that "her clever and finished playing took her audience by storm."

Miss Newcomb played the same program, which was made up of Bach, Beethoven, Scarlatti, Chopin, Brahms, Debussy, Rachmaninoff, Scriabine and Moszkowski numbers in Washington, at the home of Mrs. E. K. Rowland, March 18, and she appeared in Boston in concert, March 25.

Tuesday Salon Easter Musicale.

Under the direction of Mrs. Anson Dudley Bramhall, the Easter musicale of the Tuesday Salon will be given at Sherry's, New York, Tuesday afternoon, April 6. The artists who will appear upon this occasion are Alice Verlet, soprano; Thuel Burnham, pianist; Serge Zanco, tenor; Beverly Sitgreaves, impersonator, with William Janashek at the piano.

Mme. Verlet's numbers will comprise "Caro Nome" (Verdi), "Down in the Forest" (Ronald), "I Wish I Were a Tiny Bird" (Loehr), "Les Filles de Cadix" (Delibes) and the waltz song from "Romeo and Juliet" (Gounod). Mr. Burnham will play three Chopin numbers, "Liebestraum" (Liszt) and Tausig's arrangement of Schubert's "Marche Militaire." The affair promises to be very brilliant.

Klibansky Pupils in Demand.

Lalla B. Cannon was engaged to sing three times last week at the concerts in the Wanamaker Auditorium, New York. Jean Vincent Cooper is engaged as soloist for the Easter Sunday service at Calvary Church, Newark, N. J. She also sang at three concerts last week, at Chickering Hall, New York. Arabella Warfield was soloist at Broadway Presbyterian Church, March 28. Virginia Magruder sang at a musicale at the residence of Mrs. Sicard, March 20, with great success. Mr. Klibansky will introduce some students who have not appeared before, at a studio musicale, April 17, 212 West Fifty-ninth street, New York.

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LOUIS BACHNER TAKES OVER WORK OF LATE FRANK KING CLARK.

Clark's Brilliant Testimonial to Bachner's Equipment and Ability.

The important pedagogic work of the late Frank King Clark, of Berlin, which was pursued by that master vocal instructor with such success as to attract worldwide attention, has not terminated with his death, but is still being carried on in the German capital by his pupil and assistant, Louis Bachner. It is a source of satisfaction that the work of this celebrated American will be continued by an American—for Clark numbered also among his pupils many foreigners. Bachner was King Clark's pupil and assistant for a period of four years, from August, 1910, till August, 1914, and many of Clark's pupils studied with Bachner during this period. After Clark's death practically all of his pupils, who did not leave Berlin on account of the war, went to Bachner and are now continuing their vocal studies with him. Bachner's class is growing in spite of the war, and he is rapidly establishing a name for himself as a voice teacher of exceptional knowledge and ability, a teacher well qualified to succeed so distinguished a pedagogue as Clark in his great vocal mission. Bachner is at present one of the busiest vocal instructors of Berlin, he being one of the few teachers who have not materially suffered through the war.

One of the first things to attract the attention of the visitor in Bachner's studio is a photograph of Frank King Clark, which occupies a conspicuous place, and which bears the following dedication:

"To my dear friend and confrere, Louis Bachner. In affectionate remembrance of four years' daily association, with the assurance of the sincere admiration of his devoted friend, Frank King Clark.

"Berlin, 1914."

Among the singers who are studying with Bachner, or who have studied with him in the past, are Allan Hinckley, basso of the Metropolitan and the Chicago operas; Fritz Kraus, tenor, of the Kassel Opera; Alice Péroux-Williams, mezzo-soprano, now concertizing in Germany; Eleanor Cochran, soprano, of the Dantzig Opera; Vally Fredrich Hoettges, contralto, concertizing in Germany; Thea von Marmont, mezzo-soprano, concertizing in Germany; Inah Galli, soprano, has appeared in concerts in Germany, Aus-

tria and Russia; Olive Hilder, colorature soprano, of the Elberfeld Opera; Wilhelm Augstein, now teaching in New York; Alberta Carina, colorature soprano, of the Elberfeld

Russian tenor; Marie Maude, English contralto; Fanny Lott, soprano; Stephanie Perret, mezzo-soprano, of the Metz Opera; Sigrid Westerlind, Swedish soprano, now teaching in Gotterburg; Giese Bund, the well known Vienna Operette star, and many others.

Louis Bachner, who is a native of New York, originally prepared himself for the career of a pianist, having studied in Berlin with Godowsky and Harold Bauer. He held teaching positions for some time at the Stern Conservatory of Berlin and at the Peabody Conservatory of Baltimore; he also appeared in America successfully, as soloist with some of the leading musical societies, including the Boston Symphony Orchestra, under both Wilhelm Gericke and Dr. Karl Muck, and with the Flonzaley and Kneisel Quartets. He also played in recitals, both in the United States and in England. Many years ago, however, he became interested in singing, and on his return to Berlin, in 1910, he abandoned the pianistic career and turned his attention entirely to vocal work as a more congenial and a more promising field of activity. In the King Clark studio, which he entered as a pupil and assistant teacher in August, 1910, he found just the opening he desired, and having thoroughly mastered the Clark method in a four years' course of study, and after having taught with pronounced success, both independently and as King Clark's assistant, he took over all of Clark's pupils after the latter's death, and his constantly growing class and increasing popularity and success prove that Bachner found his real vocation, when he entered the vocal field four and a half years ago.

Bachner's general musical education and special pianistic training have proven a great advantage to him in his work as a singing teacher, for they give him the greater breadth of view, that naturally comes to the instructor, who is not only a specialist for the voice but at the same time also a good all round musician.

Bachner intends to make Berlin his permanent home, and he promises to become an important factor in the extraordinary pedagogic activities of that great music center. The accompanying testimonial to Bachner, written by Frank King Clark last July, speaks for itself:



LOUIS BACHNER.

Opera, now in America; Hans Scheuerman, tenor, of the Koblenz Opera; Belle Godshalk, soprano, now in America; Alfreda Beatty, soprano, now in America; Josef Schugol,

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To whom it may concern -
Mr Louis Bachner has been my pupil and assistant here in Berlin for the last four years. Mr Bachner brought to his work the advantage of being a thorough musician. He has diligently studied my method of ^{teaching} voice and he has proved by his work with his pupils here that he is an unusually well equipped voice teacher. I recommend him unhesitatingly.

Frank King Clark

Berlin July 19th, 1914.

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"A voice of rare brilliancy and power."—Chicago Evening Post.

"Mme. Rio sang with a brilliant and flexible voice, which completely won the hearts of her audience."—Pittsburgh Gazette-Times.

"Mme. Rio's voice is of great range and power. She sings with perfect understanding and ease."—Albany Evening Journal.

"Her voice retains the same exquisite beauty it had, while it has grown in volume and powers of expression."—Springfield Republican.

"As formerly, she seems to give the utmost of her splendid artistic strength to her measures, with an unquestionably added facility. As a natural result, her truly superb vocalization in the 'Aida' aria simply soared above and beyond the usual for a concert rendition."—Springfield Union.

"The memory of her singing of the 'Messiah' last night has made as great an impression as that achieved by any soloist the festival management has had in years."—Worcester Daily Telegraph.

"Mme. Rio is a more expert vocalist now than she was before she went abroad several years ago. Technically, she is mistress of all the essentials of bel canto."—Newark Evening News.

"Although suffering from a severe cold, Mme. Rio showed the excellent qualities of her voice and art, singing the numbers with the club with fine brilliancy."—Hartford Daily Courant.

"Never had such pure singing been heard in this city. The clear, bell-like qualities of her head tones were exquisite."—Bridgeport Evening Post.

"The voice, always a beautiful one, has grown in dramatic fervor, warmth and color."—Nashua Telegraph.

"With a voice as sweet as a bell, clear as the purest crystal, wonderful in volume and range, Mme. Rio, the noted prima donna, appeared before a critical but thoroughly appreciative audience."—Lynn News.

"With a voice as pure as a mountain stream, and thrilling as the note of a bird, it is not strange that she has such an individual charm."—Lowell Sun.

Dietrich Studio Notes.

H. Roy Schow, a talented pupil of Walter N. Dietrich, recently gave a piano recital in Philadelphia. Mr. Dietrich, whose services as a pedagogue are much in demand in the "Quaker City," has a number of professional pupils who have been appearing before the public of late. Among these may be mentioned Thelma Eiler, who appeared with the Spring City Choral Society; Roy Schow, with the Norwegian Society; C. Alfonso Zelaya, who is on a tour through the Western States; Charles Espenshade, piano recital in Coatesville, Pa.; Hubert Synnestoedt, piano recital at Bryn Athyn; Edna Hoffmann, recital in Coatesville, Pa.; Ada Whitney, recital in Chicago, and David Moyer-Berlino, who has been studying with Mr. Dietrich since his return from Europe recently, and who will give a recital in Philadelphia.

"The Girl with the Golden Harp."

Mary S. Warfel, "the girl with the golden harp," will play on Easter Sunday at both the morning and evening services at the Church of the Beloved Disciple, New York. On Friday of last week Miss Warfel's picture figured prominently in several New York papers in the advertisement of the Charles H. Ditson Company. Miss Warfel has toured extensively and everywhere has created a deep impression through her musicianly interpretations and facile technic.

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Werrenrath Sings with St. Cecilia Club.

On Tuesday evening, March 23, occurred the second private concert of the ninth season of the St. Cecilia Club, Victor Harris, conductor, assisted by Reinald Werrenrath, baritone, and an orchestra with Hugo Riesenfeld, concertmaster. Numbers sung by the club with its reputed good ensemble, quality of tone, and finish were the "Invocation to St. Cecilia," Victor Harris; three parts of the "Peer Gynt" suite, Grieg, op. 46, from the incidental music to Ibsen's play; "Dawn's Awakening," "In Autumn" and "Anitra's Dance," "Pan," David Stanley Smith, for orchestra, chorus, soprano and oboe obligato, in which a delightful soprano voice, true and clear and likewise pleasing, carried the obligato; "Le Sommeil de l'Enfant Jésus," Noël, eighteenth century, Gevaert collection; "Pretty Polly Oliver," Old English; "The Highwayman" (cantata), op. 8, with baritone solo, Deems Taylor, and the Strauss "Waltz Song."

Aside from the excellent singing of the chorus, one of the features of the evening was the solo numbers of the baritone, Reinald Werrenrath, whose renown as a singer with a voice of exceptionally good timbre, and as a vocalist whose conception of the singer's message is that of the highest art, and who shows this in every detail of his interpretations, is recognized not alone locally but East and West. In addition, Mr. Werrenrath's geniality always insures him an extra degree of approval in his uniformly warm welcomes.

He sang for his group of songs: "Ultima Rosa," Spier; "Die Hexe," Hinton; "Ghosts" (MS.), Victor Harris; "King Charles," White, an encore, and the baritone solo of the cantata, in his usual convincing style and in excellent vocal condition.

Alfred Noyes lent additional interest and enjoyment to the occasion by consenting to read his own poem, "The Highwayman," just previous to its rendition. This Deems Taylor has aptly set to music and the entire work was skillfully interpreted by both chorus and soloist.

The ballroom of the Waldorf-Astoria was completely filled with a fashionable assemblage of appreciative guests, whose enjoyment in the well arranged and carefully presented program was manifest, and Victor Harris was several times recalled for the evidences of his skill both as a conductor and a composer.

Rudolph Ganz March Dates.

With a record of sixteen engagements in the one month of March covering territory from the Atlantic to the Pacific Coast, Rudolph Ganz can certainly not be numbered



GANZ IN CALIFORNIA.

Rudolph Ganz and his friend, Edward F. Schneider, the well-known San Francisco composer, who is writing this year's "High Jinks" music for the San Francisco Bohemian Club.

among the musically "unemployed." Following is his itinerary:

- March 1, Portland, Ore.
- March 3, Tacoma, Wash.
- March 5, Seattle, Wash.
- March 6, Spokane, Wash.
- March 8, Salt Lake City, Utah (return date this season).
- March 11, St. Paul, Minn., with Minneapolis Symphony Orchestra.
- March 12, Chicago, with Chicago Symphony Orchestra.
- March 13, Chicago, with Chicago Symphony Orchestra.
- March 15, Troy, N. Y.
- March 16, New York (Princess Theatre).
- March 19, Pittsburgh, Pa.
- March 21, Chicago, with Kneisel Quartet.
- March 23, Detroit, Mich.
- March 25, Kansas City, Mo.
- March 27, Blue Mountain, Miss.
- March 30, New York (Princess Theatre).

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MUSICAL ACTIVITY IN GERMANY AND AUSTRIA.

From Reports Gathered by Arthur M. Abell.

Jenaerstr. 21,
Berlin, W., February 26, 1915.

A brief survey of the musical activity in Germany and Austria as a whole during the last few weeks should be more than interesting. In times of peace the musical life of some of the towns mentioned below would not be particularly interesting, because the activity in these cities is more or less an echo of that of the larger centers like Berlin, Leipzig and Dresden; but in view of the turbulent times in which we are living, the peaceful events of these towns are of far more than ordinary importance; they are a safe pulse beat of the nation's life. Moreover, these towns were this winter thrown on their own resources as never before and hence have acquired an independence of action, such as they do not have in times of peace.

Hamburg.

Hamburg now numbers one million inhabitants, and in Germany that means a large musical community to draw upon. With two operatic institutions, the Municipal Opera for the musical elite, and the Volksoper for the masses, and four series of symphony concerts given by four different conductors, three of whom are world celebrities, the musical public of Germany's greatest seaport need not go hungry this winter. Although the Municipal Opera, like all stages in Germany, has suffered by the inroads which the call to arms has made among the personnel, the season is being conducted as usual and the attendance is all and more than could be expected considering the times. The other Hamburg Opera, the Volksoper, is also doing very well this season and gradually growing more pretentious, having recently added "Lohengrin" and "Walküre" to its

repertoire. Maximilian Moris, the chief stage manager, who was formerly with Gregor at the Comic Opera in Berlin, is attracting attention with his beautiful scenic productions.

The symphonic concerts referred to include a series by the Hamburg Philharmonic Orchestra under Sigmund von Hausegger, also a series by the Berlin Philharmonic under Nikisch, further cycles by Max Fiedler and José Eibenschuetz.

Astonishing in number and in quality are the singing societies of Hamburg. That city boasts of twenty-two mixed choirs, forty-one male and four female choruses, making a total of no less than sixty-seven "Gesangvereine."

The programs of the various symphony concerts have been chiefly classical, although Richard Strauss among the moderns has had an occasional hearing. Eibenschuetz recently revived with success Raff's beautiful, much neglected symphony "Im Walde." He also introduced a novelty in the shape of five songs, entitled "Lieder der Sirene," by Ferdinand Pfohl, the well known Hamburg critic and music litterateur. Hausegger also presented to the Hamburgers the aria from Marschner's opera "Vampyr," which was sung by Walter Soomer, of Dresden, and Nikisch delighted his audience with Mozart's charming octet for woodwinds in E flat. Max Fiedler interested chiefly as a Brahms interpreter. Among the soloists Ludwig Wuellner and Edyth Walker were the most successful.

As a chamber music novelty Erich Korngold's sonata for violin and piano was introduced by Jean Gersterkamp, first concertmaster of the Hamburg Philharmonic Orchestra, and James Kwast from Berlin. The remarkable poly-

phonic skill revealed interested the critics, but the composition left the public cold.

A series of organ concerts by Alfred Sittard, played on the magnificent organ of the St. Michael's Church are attracting much attention. His programs included nearly all of Bach's works for organ. Bach has also figured prominently in the numerous oratorio performances by the various singing societies.

Hannover

At a recent subscription concert of the Hannover Philharmonic Orchestra under Carl Gille, a new symphony in C minor by Otto Leonardt, a young local composer and pupil of Max Reger, had its first public performance. Leonardt keeps to the classical form, but he is modern in his thematic invention and in his mode of handling the orchestra; he eschews extravagances, however, and never offends good taste. It is not a work of great originality and Reger's influence is at times unduly predominant, but it is a very promising beginning. The novelty met with a cordial reception. The programs of these concerts have otherwise been chiefly classical.

An immense crowd was attracted to the large hall of the Stadthalle by a male chorus concert, in which the two well known local choirs, the Vereinigte Norddeutsche Liedertafel and the Verband Niedersächsischer Männergesangvereine joined forces giving monster performances of overwhelming effects. A boys' choir of over a thousand voices was also heard.

Hannover boasts of a new organ in its city hall, which was recently dedicated with much pomp and circumstance. It is a magnificent instrument of four manuals and one hundred and twenty-five registers. The program of the dedication concert was played by Arthur Egidi, of Berlin, and consisted of compositions by Bach, Liszt, and Reger. He displayed the merits of the new instrument in a most favorable light. All in all the musical life of Hannover is not suffering materially because of the war.

Leipzig.

Since last writing, five more Gewandhaus Concerts under Nikisch have been given, for these celebrated concerts occur every week this winter, just as in times of peace. The programs of these five concerts included Gluck's overture to "Iphigenia," Schubert's C major symphony, several movements from Mozart's charming serenade "Eine kleine Nachtmusik," the symphonies in B flat major by Beethoven and in C minor by Brahms, Wagner's "Faust" overture and Liszt's "Faust" symphony, both on the same program, Goldmark's "Sakuntala" overture, Cherubini's "Abencérages" overture, Mozart's A major piano concerto, played by Walter Lampe, and a Schumann symphony. Nikisch also introduced a novelty, a symphony in D major by Paul Buettner, a Dresden composer, which proved to be a rather commonplace composition.

Unconventional and of special interest was the fourth chamber music evening by Wollgandt, Klengel, and associates. The assistance of Christian Doeberiner of Munich, a most excellent performer on the viola de gamba, had been secured, and his playing of compositions for this instrument by Buxtehude and Kuehnelt delighted the audience. A sonata in C major for two violins by Corelli, played by Messrs. Wollgandt and Wolltschge, also proved to be a beautiful example of the style of writing of that first great master of the violin. Mozart's lovely quartet for flute, violin, viola and cello, and Haydn's B flat major string quartet concluded the interesting program. A chamber music concert by the Bohemian String Quartet was also given, the program of which comprised Dvorák's string trio, Brahms' G minor piano quartet, with Alice Ripper, the Hungarian pianist, at the piano, and Schubert's string quintet in C major.

Richard Strauss conducted the local Winterstein Orchestra at a concert given for the benefit of one of the war relief funds at the Albert Hall. The musical scheme included Strauss' "Don Juan," Guntram overture, "Tod und Verklärung" and Beethoven's "Pastoral" symphony. The next evening Strauss listened to a very good performance of his "Elektra" under the leadership of Otto Lohse.

Magdeburg.

Nothing has appeared in the columns of the MUSICAL COURIER thus far this winter on the musical doings of Magdeburg, and yet this town has been quite active in various directions. Magdeburg now numbers about 300,000 inhabitants and boasts of a very good Stadttheater with Heinrich Vogler as director and Messrs. Goellrich, Bluman and Knappstein as conductors. Magdeburg, like all of the large German cities, has a sheer endless number of singing unions; in fact this city is extraordinary in this respect, for it has no less than sixty-nine different vocal societies, a large percentage of which are male choirs. Incredible, though it seems, Magdeburg has no less than fifty male choruses and exceeds in point of number, if I mistake not, all other German cities of its size in this respect. This is due partly to the fact that Magdeburg being a great industrial centre, has an unusually large number of young men employed in the factories to draw upon. It is as natural

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Among the numerous concerts by the various vocal unions those by the Cathedral Chorus, under Richard Kühner, and of the Ribbling Krichengesangverein, under Fritz Kaufmann, deserve special mention. The former choir sang at one of its concerts two novelties by its director, entitled "Gebot für die gefallenen Krieger" ("Prayer for the Fallen Warriors") and "Zu Dir heb' ich die Hände" ("To Thee I Raise My Hands"). Otherwise their programs were made up of well known standard works. The other Verein mentioned distinguished itself by a very fine performance of Brahms' "Requiem." This is one of the oldest and best choirs of Magdeburg, and its singing of this great work was very impressive.

The Magdeburg Municipal Orchestra is giving this winter a series of eight symphony concerts under the leadership of Joseph Krug-Waldsee. The conductor's musical scheme this winter includes all of the symphonies and also many other works by Beethoven; in the five concerts that have thus far been given, the symphonies from one to seven have been performed. The modern are not receiving much attention in Magdeburg this season, although Liszt's symphonic poems, "Les Préludes," was rendered impressively. The usual number of charity and Red Cross concerts, with soloists of all grades of merit, have been given and have mostly met with generous patronage on the part of the public.

Stettin.

Although Stettin is only a mercantile port, yet this winter, as the home of the great Vulkan ship building concern, and because of its situation at the mouth of the Oder, which commands the entrance to the Baltic, it has a military importance hardly second to that of a real naval base like Kiel. Stettin, although it numbers 230,000 inhabitants, has relatively a smaller musical public to draw upon for the support of concerts and operas than most cities of its size in Germany. Thus, while Magdeburg with its 300,000 souls numbers nearly seventy singing societies, Stettin has only thirteen, a remarkably small number for a city of its magnitude in Germany. However, Stettin boasts of a very respectable Municipal Opera and Symphonic Orchestra, which are conducted by Messrs. H. Jalowetz and Clemens. The Stettin operatic season opened the middle of October, a month later than usual. The prices of admission have been reduced, the repertoire has been attractive, and the attendance during the five months since the season began has been far beyond expectation. The Stettin stage possesses a very respectable ensemble. Wagner leads in the productions, but among other operas that have been given with success, were "Fidelio," Nicolai's "Merry Wives of Windsor," Lortzing's "Waffenschmied," and as a novelty Humperdinck's "Marketenderin," which, however, was not a success. On the nights when Wagner is given the house is invariably taxed to its utmost seating capacity.

All the towns along the coasts of the Baltic and North seas are handicapped this winter in their musical enterprises, because the military authorities immediately after the outbreak of hostilities took possession of most of the concert halls, which are now used as hospitals for wounded soldiers. Stettin is no exception to this rule, and for this reason the concert activities there are below the average this winter. Nevertheless the music hungry public has insisted on a certain amount of first class musical entertainments. The Stettin Musikverein has given some excellent oratorio performances in the St. Jacob's Church, where, among other works, "St. Paul" and "Elijah" were produced. Brahms' "Requiem" was also given a very adequate performance.

A series of symphony concerts by the Municipal Orchestra was also made possible in spite of the difficulties, and classical programs have been performed to the great delight of the Stettin public.

The Sängerbund des Stettiner Lehrervereins is another important singing society, which, because of the lack of a hall, was forced to resort to the St. Jacob's Church. A concert given by this Verein with a program made up entirely of à capella compositions found much favor.

Nuremberg.

Who, in traveling through Germany, has not come under the spell of Nuremberg, the ancient city of the Meister-singer, of Hans Sachs, Albrecht Dürer and Peter Vischer? I shall never forget the fascinating influence that this wonderful old town excited on me when I first visited it twenty-three years ago. Nor has the charm of its quaint streets, its wonderful old castle, its ancient wall, its manifold associations with the Middle Ages in any way abated with subsequent visits.

Nuremberg is now a city of 360,000 inhabitants, and its municipal opera is noted for its excellence. Edyth Walker, our famous countrywoman, told me a few days ago that a recent Wagnerian performance on the Nuremberg stage, in which she and several of her noted colleagues of the Munich Royal Opera participated, with Bruno Walter as conductor, netted over 15,000 marks for the Red Cross. To be sure, unusually high prices were charged, but the

event was one of unusual interest, and the public rose to the occasion. The director of the Nuremberg Opera is Pennarini, formerly of Hamburg. The conductors are Messrs. Heger, Heidenreich, Krauss and Rhode. The repertoire this winter has embraced thus far standard works only.

Nuremberg possesses two orchestras, which give symphony concerts, the orchestra of the Municipal Opera, under Heger's direction, and the Philharmonic Orchestra, under Wilhelm Bruch. The Philharmonic has shrunk somewhat because of the call to arms, but it has been giving excellent concerts, nevertheless, under Bruch's leadership, the programs being chiefly classical. Two moderns have been heard, however, Strauss with his "Tod und Verklärung" and Schillings with his musical setting of Wildenbruch's "Hexenlied," which was impressively declaimed by Ernst von Possart. Bruch is also giving this season weekly concerts for the people at low prices of admission, and the attendance has been uncommonly good. A number of concerts by soloists from out of town have also been fairly well attended.

Wiesbaden.

Since last writing the list of concerts in Wiesbaden has increased, rather than decreased, particularly in entertainments for the benefit of the different war relief funds. Although first class soloists have been heard at the better concerts of this nature, some mediocrities have been brought forward at the less important affairs. Nevertheless, the public has always been attracted, and thus the good cause has been furthered.

In Wiesbaden, as in all other German cities, the operatic personnel has been greatly reduced by the call of the Fatherland. But while tenors, baritones and basses are scarce, sopranos and contraltos are more abundant than ever. Gabriele Englerth has been distinguishing herself on the Wiesbaden stage this winter with her imposing acting and excellent singing in the leading Wagnerian dramatic roles, as Brünnhilde, Senta, Ortrud, etc. Wagner is trump this season, as in times of peace, but the attendance at the Opera, although good for the times, is below the average.

The Wiesbaden stage is producing no French operas

this season except "Carmen." The repertoire includes chiefly works by German composers, although Rossini, Mascagni and Leoncavallo have been given hearings as usual. Richard Strauss has entirely disappeared from the Wiesbaden boards this winter, not one of his music dramas having been given; last season he was represented with sixteen performances. Wagner is having twenty-eight performances this winter, seventeen less than last year.

Cassel.

Since January 1, 1822, on which date Louis Spohr began his activity as first conductor of the Opera at Cassel, that stage has played an important part in the operatic life of Germany. Spohr, although he could not appreciate the later Beethoven, was, strange to say, one of the first to recognize the genius of Richard Wagner, and with his production of the "Flying Dutchman" at Cassel, soon after the Dresden premiere, began a new era for the Cassel Opera.

Cassel now is a city of 158,000 souls, and it is justly famous for its unusual musical activity. In the time of Spohr, Cassel was the capital of the Grand Duchy Hessen-Cassel, but now it belongs to Prussia, and the Opera, like that of Berlin and Wiesbaden, is subsidized by the German Emperor. It will not be out of place to mention the fact here that William II is the greatest living musical Maecenas and gives annually more money for the furtherance of the art of music than any other man in the world. Beside his patronage of music, the munificence of the New York millionaires, who run the Metropolitan Opera, pales into insignificance. The Emperor's contributions to music run into the millions. Here we have one of the illustrations of the real meaning of the word "Kultur."

The Cassel Opera is having a fairly successful season this winter, and Count Bylandt, the Intendant, is one of the few operatic directors of Germany who have insisted on retaining French works in the repertoire. Count Bylandt has openly declared that in the interest of his institution he has found it advisable to retain operas like "Carmen," "Mignon," "Faust," "The Huguenots," "Sam-

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son and Dalila," the "Postillon de Lonjumeau," "Fra Diavolo" and "La Dame Blanche."

During the early part of the season the Cassel Opera attempted to restrict itself entirely to German productions, but later it was found advisable to resort again to the old French favorites. Truly a broadminded spirit on the part of Count Bylandt, who is acting in the interest of his patrons.

Dessau.

Dessau, as the capital of the Duchy Anhalt-Dessau, has a Ducal Court Opera and an uncommonly good orchestra and ensemble, although the town numbers only 56,000 souls. F. Mikorey, the principal conductor of the Dessau Opera, is well known in Berlin, having made numerous successful appearances here, both in concerts and in operas. The orchestra of the Ducal Opera is a very fine body of musicians, and the symphony concerts, which it gives this season, seven in number, are among the best of their kind in provincial Germany. Dessau also has a Municipal Orchestra, which is conducted by G. Heise, also an excellent string quartet, which gives a series of six chamber music evenings each season. The town also boasts of a good conservatory of music, under the direction of Bruno Wandelt.

The Dessau stage in times of peace has frequently brought out important novelties. Last spring Christian Sinding's opera, "The Holy Mountain," had its first public performance there. This winter owing to the war no new works have been produced, but a number of neglected old ones have been revived, among them Peter Cornelius' "Barber of Bagdad," a work of great musical refinement, which was given in the original Cornelius setting, and Alexander Ritter's "Fauler Hans." In these two half forgotten works the Dessau personnel, chorus and orchestra proved themselves worthy to be ranked with the best among Germany's provincial operatic forces.

Coburg and Gotha.

The tiny Duchy of Coburg-Gotha, one of the smallest states of Germany, has two capitals. Coburg, the principal capital, a town of only 24,000 inhabitants, would musically speaking, not be on the map at all in any country but Germany. However, we find in this place an excellent opera, which is subsidized by the Duke, the orchestra, chorus and solo ensemble being of a superior order. The first half of the season performances are given at Coburg and the second half in Gotha. In times of peace there are forty-eight performances in each town, but this season the number has been reduced one-half. The twenty-four performances given during the autumn season in Coburg included ten productions by Wagner and eleven by other German composers. Only three works by foreigners were given, one each by Rossini, Verdi and Mascagni.

The ducal orchestra also gives a series of concerts, in which prominent soloists from outside assist, and numerous concerts for the Red Cross have been given at the Gesellschaftshaus.

Opera in Vienna and Prague.

In Austria the musical life this winter revolves chiefly round the three centers, Vienna, Prague and Budapest.

The musical activities in the gay Danube city have been very much decreased by the war, far more so, relatively, than those of Berlin and other large German music centers. Gregor is as unpopular as ever as director of the Opera. The repertoire of the Vienna stage never has been electrifying under Gregor's management, and this winter it is more monotonous than ever. However, in spite of the greatly reduced personnel and unfavorable circumstances, two short novelties have been introduced to the Viennese by Gregor, both on the same evening—Weingartner's one-act opera, "Cain and Abel," and Raoul Mader's "Vienna Legend." The premiere of Weingartner's opera occurred May 29 at Darmstadt, and a report of it was sent to the MUSICAL COURIER at that time. The Viennese although the work was given with some effective cues, found the libretto dull, but the music pleased them. Weingartner is a great favorite in Vienna and he has every reason to be satisfied with the reception that his score received there. Mader's "Wiener Legende," the other novelty, is a ballet, written along very conventional lines. While of Weingartner's novelty the music pleased better than the book, with Mader's the opposite is the case. The music is dull and commonplace, but the subject of the ballet is dear to the Vienna public, because it deals with the founding of the famous Vienna monastery Neuberger.

Aside from these two novelties the revival of Verdi's "Falstaff," with Franz Schwartz in the title role, and of Hermann Goetze's charming comic opera, "The Taming of the Shrew," an unjustly neglected work, attracted some attention.

The Vienna Volksoper, which in former years was noted for the number of novelties it produced, is giving its attention chiefly this season to Beethoven, Mozart, Weber, Lortzing and Wagner. The first performance of "Tristan and Isolde" on that stage was one of the most important musical events of the season in the Austrian capital. "Parsifal" and the "Meistersinger" now also have become standard members of the repertoire of the Volksoper, by which it may be seen that the taste of the masses in Vienna has

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a strong upward tendency. However, three belated novelties have been produced and will presently be discussed. All the performances were well attended.

Two war operas by Heinrich Zoellner, "Bei Sedan" and "Der Ueberfall," both dealing with episodes of the Franco-Prussian war in 1870, were revived. The merry Viennese would have naught of Zoellner's music, and both of these ancient novelties had decided fiascos. Another old novelty given on that stage was the two-act popular opera, "The Polish Jew," by Carl Weiss, which met with a moderate degree of success.

The Vienna public showed its gratitude for an admirable performance of Verdi's "Requiem," given by the forces of the Royal Opera. It was a performance in which the opera chorus particularly distinguished itself.

Prague.

The ancient capital of Bohemia, with its half million inhabitants, has two operas, the Bohemian National Opera and the German opera called the "Deutsches Landestheater." The relations between the Bohemian and the German element in Prague before the war were none the best, the university students in particular having frequently given vent to their feelings in a way that necessitated the interference of the police, so much did the Bohemian element hate the German element and vice versa. But with the outbreak of hostilities all hatred vanished as if by magic, and the Tschechs are now fighting beside the Germans and Austrians with the greatest loyalty and the hatchet has been permanently buried, as it would seem.

At the Bohemian Opera predominance is given to national works, and Smetana is, of course, their god. The German stage has been very active this season, having given during the first half of the winter fifty-one performances, twenty-six of which were German works, and twenty-five works by foreign composers. As on other German stages Wagner led, but Mozart, Beethoven, Weber, Lortzing, Kienzl also were given. Among the foreigners Rossini, Verdi and Puccini were represented with twenty-one performances and Bizet and Halévy with four. So in Prague also the French get a modest hearing this winter.

Pietro A. Yon Recital.

Pietro A. Yon, the organist, gave a recital on Tuesday evening, March 23, at Aeolian Hall, New York, before a large and appreciative audience; the New York Gregorian Club assisted. Mr. Yon appeared at this concert in a triple capacity, concert organist, conductor and composer. The excellent impression made by Mr. Yon as a concert organist last year was materially enhanced at this, his second concert. As a conductor Mr. Yon possesses fire and dignity, and as a composer is not a newcomer. He has written thirteen Masses; one with full orchestra was performed at St. Patrick's Cathedral, New York, on Easter Sunday, 1912. His motets, songs, orchestral works and organ compositions are well known throughout the United States, as well as in Europe. Mr. Yon specializes in improving the organ technic with his difficult and effective studies, two of which have already been published. The first part of the program consisted of old and modern classics. Mr. Yon's interpretation of Bach's first sonata, and the suite by Muffat, were musicianly. Part three consisted of miscellaneous numbers: "Pièce Héroïque," C. Franck, in which Mr. Yon brought forth particularly the heroic character of this well known composition, as he did in portraying the sweetness of Bossi's "Aria Popolare," the fantastic mood of the "Clair de Lune," by S. Karg-Elert, the pastoral beauties of "Le Campana di Cento" (new), by A. Bimboni, and the herculean massiveness of his second study (new).

The New York Gregorian Club, consisting of twelve New York church soloists, made a very good impression in all their numbers. The first two, "Puer natus est" and "Haec dies," were sung in unison as originally composed, while "Gloria laus" and "Christus factus est" have been adapted for four parts by Mr. Yon, the former very impressive and the latter in a high, mystic vein. Mention has been made in these columns of the beauties of Mr. Yon's "In Monte Oliveti," which was again well performed. The closing number, "Regina Coeli," by J. Schnabel, is a composition of a more animated nature, containing effective contrapuntal and contrasting colors. The soloists were A. Pardo, S. Bogatto, G. P. Gillet, O. Langevin and E. J. Taaffe. Both Mr. Yon and the New York Gregorian Club received much applause.

Tina Lerner Has Sailed for Italy.

After an unusually successful tour of this country, which took her from coast to coast, Tina Lerner, the Russian pianist, sailed for Italy last week on the steamship Ancona.

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NEW YORK, WEDNESDAY, MARCH 31, 1915.

No. 1827

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THE MUSICAL COURIER EXTRAPublished every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Eugen d'Albert has become an Austrian citizen.

The Chicago Opera Company bankruptcy suit, which was to have come up before Referee Wean on Monday, March 29, for settlement, was postponed to begin Tuesday afternoon, March 30, at two o'clock. Frank McKey has been appointed trustee.

A likely rumor is circulating to the effect that the Metropolitan may widen its repertoire next season by giving a number of modern French operas. Oscar Hammerstein proved that the New York public likes Gallic stage works, and therefore there seems no good reason why the Metropolitan should continue to exclude them from production.

Chicago is not certain at this writing whether it will lend its new opera company to Philadelphia for several weeks in the season, as heretofore. The chances are, however, that some such arrangement will be resumed, as the Chicago period of opera is too short to keep its artists busy all winter and to warrant the guarantees which some of them undoubtedly will demand.

Mascagni's "Iris" will be revived at the Metropolitan tomorrow night, April 1, which is a move in the right direction, for the composer of "Cavalleria Rusticana" has a right to have his other operas heard occasionally in New York. Some of them are more interesting by far than such works as "The Girl of the Golden West," "Mme. Sans Gêne," "Versiegelt" and "Le Donne Curiose."

Messrs. Milton and Sargent Aborn announce their annual spring season of grand opera in several of the larger cities of the East. Boston will see the opening of the Aborn season on April 5, at the Boston Theatre, with a company of sixty, chorus, and ballet. Baltimore, Brooklyn, Providence, Pittsburgh, Newark and Washington will follow in the itinerary. Popular prices will prevail, as in former Aborn engagements.

The final concert of this season given by the Oratorio Society last week was one of the most enjoyable of the many fine performances accomplished by the organization recently. Even if the Oratorio Society gave no public concerts, the educational value of the study of so much great music under the direction of a musician like Louis Koennenich would be enough in itself to warrant the existence of this fine singing body. The large audience which filled Carnegie Hall last week shows that the good influence of the venerable club is a potent factor in the musical culture of the metropolis.

It is a matter for rejoicing in the present barren period of musical revues and piffling comic opera entertainments that a revival of the Gilbert and Sullivan operettas is to be undertaken in New York. William A. Brady has enough confidence in the better element of the city's public to speculate on sufficient patronage for his Gilbert and Sullivan series to begin at the Forty-eighth Street Theatre on April 19. "The Yeoman of the Guard," "Trial by Jury," "The Sorcerer," "The Mikado," "The Pirates of Penzance" and "Pinafore" are some of the old favorites in prospect. A word of advice to Mr. Brady: Do not tinker with the librettos. So called "modernizations" of the Gilbert texts serve only to hamper his gift of expression and emphasize the inanity and clumsiness of his adapters. The Gilbertian lines and lyrics today are as fresh and agreeable as the tunes which Sullivan set to his partner's words. The nearest modern approaches to a Gilbert

and Sullivan operetta are De Koven and Smith's "Robin Hood," and Sousa and Klein's "El Capitan." Where are the other American comic operas that equal them?

Paderewski's estimate (cabled from an interview in the London Daily Telegraph) that 7,700 Polish towns, boroughs and villages have been laid waste, shows that he knows more about piano playing than he does about war. Statements of that kind are not likely to help Paderewski in his quest for aid to the Poles (that being the object of the pianist's present visit to London), especially as the actual conditions are bad enough without such exaggeration. However, the Paderewski outcry at the end of his interview, "How can I play when my compatriots are dying?" has a sincere ring and denotes the man of fine sensibilities and sympathetic heart and mind.

\$30,000 FOR ELLIS ATTRACTIONS.

Omaha guaranteed a \$30,000 music fund for the Boston Symphony Orchestra, Geraldine Farrar, Ignace Paderewski, Mme. Melba and Fritz Kreisler (all under the management of Charles A. Ellis), in a course of artists' recitals commencing next fall. "There is pleasure expressed everywhere by the action of the business men," says the MUSICAL COURIER Omaha report.

Lucius Pryor, local manager, related how it happened. "I went to George Brandeis," said Mr. Pryor, "and told him my story. 'I will back the enterprise,' said Mr. Brandeis, and then Louis A. Nash was called in and the two volunteered to give half the guarantee themselves. Then it was thought that the merchants generally might be interested, and finally it resolved itself into the matter of leaving the whole direction of the matter to Louis A. Nash, C. C. Belden and George Brandeis, a committee of the retailers of Omaha."

The course is under the official auspices of the retailers of Omaha. Lucius Pryor is the local manager. All profits that may accrue from the course of recitals will be given to the Omaha charities.

"It is a great thing for Omaha," said George Brandeis, "when asked his opinion of the musical venture; 'one fact that greatly impresses me is the rapidity with which our merchants have seen the advantage of the plan and given their support. This is evident when I say that within fifteen minutes after the meeting was held, the full amount of the guarantee—\$30,000—was put up. The plan decided upon in securing these great artists and in giving all the profits to charity, is typical of Omaha's wholesome, unselfish progressiveness. Where a handsome profit could doubtless be made, as the case is in some cities, every dollar over and above expenses will be turned into charitable channels."

Louis C. Nash, fellow committeeman with Mr. Brandeis and C. C. Belden, was inclined to give credit for the initiative in the matter to Mr. Brandeis, who, unhesitatingly, he said, pictured the inestimable advantage to Omaha and its environs of such a big venture. "It is a wonderful opportunity for Omaha to put herself on the musical map," said Mr. Nash, "and there is no question about the extent to which Omaha people will interest themselves in such a beneficial undertaking."

"Of exceptional educational value to Omaha people, who, I think, are all music lovers; and of unlimited benefit to Omaha as a city of progressive tendencies," said C. C. Belden, characterizing the benefits of the series.

This Omaha departure sets a good example to all the other American cities. With women's clubs and men's business associations interesting themselves in the cause of good music, it now should be a question of only a short time when municipalities and State governments—perhaps even our National Government—will support orchestras, music schools and opera houses in a practical manner.

FEDERATION BIENNIAL AND MUSIC CONGRESS.

Complete Programs of Meetings, Concerts and Other Music Events to Be Held at Los Angeles Under the Auspices of the N. F. M. C. from June 21 to July 3, 1915.

The following programs (subject to change) are the first published complete announcements of the programs of the forthcoming Biennial of the National Federation of Musical Clubs and the Congress for the Encouragement of American Music:

TENTATIVE PROGRAM.

Monday, June 21.

- 10 a. m.—National board of management.
- 2 p. m.—National board of management.

Tuesday, June 22.

- 10 a. m.—National board of management.
- 2 p. m.—National board of management.

Wednesday, June 23.

- 10 a. m.—National and auxiliary boards.
- 10 a. m.—Meeting credential committee.
- 2 p. m.—National and auxiliary boards.

Thursday, June 24.

- 9 a. m.—Meeting credential committee.
- 10 a. m.—Opening session Ninth Biennial Festival.

Invocation.

Address of welcome.

Response.

Followed by business session.

Reports of officers.

Report credential committee.

Appointment of committees.

1 p. m.—Adjournment morning session.

2.30 p. m.—American music committee; Mrs. Jason Walker, chairman. Congress for encouragement of American music; Charles Wakefeld Cadman, chairman.

4 p. m.—Music, congress program. Addresses by Messrs. E. R. Kroeger, St. Louis; George W. Chadwick, Boston; Carl Busch, Kansas City. Followed by program of chamber music: Trio for strings and piano, op. 61, Adolph M. Foerster (composer at piano); group of songs (singer to be announced later); quintet (for piano and strings in F minor), Ernest R. Kroeger (composer at piano).

8 p. m.—Reception at Hotel Alexandria.

Friday, June 25.

9.30 a. m.—Necessary business.

10.30 a. m.—Public school music (Mrs. Francis E. Clark, chairman).

2.30 and 8.15 p. m.—Public school music, given by pupils of Los Angeles schools; direction, Gertrude Parsons.

Saturday, June 26.

9.30 a. m.—Business session. Revision of by-laws.

12 m.—Election nominating committee.

1.30 p. m.—Club conference. Discussion of methods, etc. Mrs. Emerson Brush presiding.

3 p. m.—Concert by representatives of Western clubs.

8.15 p. m.—Orchestral concert (subject to change): Part I—Overture, "Prince Hal," David Stanley Smith (composer conducting); the 1915 prize symphony, C minor, op. 34, Arne Oldberg (composer conducting). Part II—Tone poem for piano and orchestra, "Mountain Vision," Arthur Farwell (Ethel Leginska, pianist, with composer conducting); two movements from "Omar" suite, Arthur Foote (Tandler conducting).

Sunday, June 27.

American music (sacred) in all church services.

3 p. m.—Mass meeting. Choral works with Los Angeles Woman's Orchestra. Addresses.

Evening—Organ recitals of American music.

Monday, June 28.

9.30 a. m.—Reports of special committees. Student department symposium; Nellie Stevenson, chairman.

3 p. m.—Students' contest recital. Recital by Jeanette Durno, Carrie Jacobs-Bond and Frederick Preston Search.

8.15 p. m.—Combined choral concert of Los Angeles Musicians', Ellis, Lyric and Orpheus Clubs.

Tuesday, June 29.

9.30 a. m.—Report of nominating committee. Appointment of tellers. Educational Department symposium; Ella May Smith, chairman. Followed by course of study round table.

2.30 p. m.—Address, "Establishment of National Schools of Music."

3 p. m.—Congress recital: 1, Quintet for piano and strings, F sharp minor, Edgar Stillman Kelley. 2, Address by Leonard Lieblich, of New York. 3,

Quintet for piano and strings (Mrs. H. H. A. Beach), the Brahms Quintet of Los Angeles.

8.15 p. m.—Orchestral concert: Part I—Symphonic poem, "Aphrodite" George W. Chadwick (composer conducting); concerto for piano and orchestra, Edward MacDowell; Pasquale Tallarico, pianist (Mr. Tandler conducting). Part II—Tone poem, "Minnehaha's Vision," Carl Busch (composer conducting); "The Desolate City," Mabel Daniels (composer conducting); overture (in tarantella style), Eric De Lamarter.

Wednesday, June 30.

9.30 a. m.—Election of officers. New business. Followed by discussion of club methods.

2.30 p. m.—Congress recital, Walter Spry, pianist, Chicago, assisted by Oscar Seiling, violin; Rudolph Kopp, viola; Axel Simonsen, cello. Program: 1—Finale from "Grand Sonata Russe," Felix Borowski; variations on Balkan themes, op. 60, Mrs. H. H. A. Beach. 2—Quartet for piano and strings, D major, George Colburn. Romance in C (dedicated to Mr. Spry), Louis Victor Saar; "The Valley of White Poppies," from "Moods," op. 9, Noble Kreider; intermezzo schersando, op. 6, Walter Spry; polonaise in E minor, MacDowell.

8.15 p. m.—Concert: Recital by David Bispham in American songs; reading, with organ and piano, of "King Robert of Sicily," Cole; sonata in A major for piano, Charles Wakefeld Cadman. Claude Gott-helf at the piano (first time heard).

Thursday, July 1.

10 a. m.—Report of tellers. Unfinished business. Report committee on resolutions.

8.15 p. m.—Premiere production of prize opera, "Fairyland," by Horatio W. Parkef and Brian Hooker.

Friday, July 2.

10 a. m.—Board of management.

2 p. m.—Board of management.

8.15 p. m.—Opera, "Fairyland."

Saturday, July 3.

10 a. m.—Board of management.

2 p. m.—Matinee, "Fairyland."

8 p. m.—Electric display. Pageant.

GOUNOD IN NEWARK.

C. Mortimer Wiske, director of the Newark (N. J.) Music Festival, has got himself into hot water on account of a drinking song he selected for his program. A heated prohibitionist even suggests that there is a similarity in sound between Wiske and whiskey. A defender of the drinking song calls the attack on it "stupendous asininity." A prominent Newark clergyman decided not to look upon the wine when it is red, and resigned. Mr. Wiske says the song from Gounod's "Faust" will not be removed from the program. Thus the matter stands.

It is, officially, no concern of the MUSICAL COURIER, because the quarrel is not about music, but about words. But we see a way out of the difficulty. Any man with a little ingenuity can fit one of Dr. Watts' hymns to the music, and all will be well. The translated words of the song have about as much literary value as the average advertisement for beer, wine and whiskey. No one would miss one advertisement less. Of course, if the Watts hymn does not fit the music exactly it is easy enough to fill out the remaining notes with the time honored ta-te-ta-tum which has served to lengthen many

a halting line in days gone by. Besides, at the Opera the chorus is sung in Turkish, Balkan, Bowery, Italian, Dutch, French, German, Welsh, Irish and American, and is as unintelligible as were the confused tongues at the tower of Babel once upon a time.

Who cares what the words are all about? It is the music that counts. Let the Newarkers have Gounod by all means, but spare them from booming the merits of wine. What words could be more appropriate on this occasion than the touching lines of Watts?

Let dogs delight to bark and bite,
For God hath made them so;
Let bears and lions growl and fight,
For 'tis their nature too.

When these words are sung by a large chorus at a festival they sound as well as the original lines—in fact they sound exactly alike, with the following sort of effect: "Llhtuuuzzzzlltmnsswwxxx," and so on, as every one knows who has heard festival choirs. So why worry about words?

If the management wants the printed program to wear a moral air, such lines as the following, also by Dr. Watts, will do admirably:

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

There is another lovely verse by Dr. Watts which aptly describes the present trouble:

I hate to hear a wanton song;
Their words offend my ears;
I should not dare defile my tongue
With language such as theirs.

The worthy doctor of divinity is a little mixed in his grammar, but he reaches a high level of morality, which, of course, is what the shocked prohibitionists are after.

Oh, Mister C. Mortimer Wiske,
Why will you remind us of whiskey?
We send you a line
With regard to the wine
And the morals that strike us as risky.

HEARING DOUBLE.

Of Roderick White's recent violin recital in this city, the Tribune says that "He played not always with purity of intonation," while the Globe declares that "He has an absolutely true intonation." Here is not a disagreement on a question of ethics or taste, but a difference on a question of fact. The MUSICAL COURIER declares the Globe critic to be right; Mr. White's intonation was not impure. It is a sad reflection on certain musical conditions in New York when a public music critic does not know whether a violin performer plays in or out of tune; it is sad, indeed.

DEATH OF AGOSTINO CARBONE.

Agostino Carbone, the noted singer and piano teacher, died at his home, 695 Lexington avenue, New York, Saturday, March 27, 1915, after a brief illness caused from a complication of diseases.

In the death of Mr. Carbone, the music world in general has sustained a distinct loss, for both as artist and pedagogue he had attained an enviable reputation.

Mr. Carbone was born in Genoa, Italy, May 19, 1855, and was the son of Gerolamo and Anna Carbone. He was educated at the Municipal Conservatory of Music, Genoa, being graduated from that institution in 1875 with a gold medal in the art of singing. In Italy he sang in grand opera, creating many characters, and in 1877 he won in competition with many of his confrères the honor of singing at the classic performance of the opera, "Il Matrimonio Segreto," by Cimarosa, given at the Comunale Theatre in Bologna. He was one of the principals in the grand opera companies of Milan, Rome, Turin, Florence, Lisbon, Paris, London (Royal Italian Opera at Covent Garden), Moscow, Calcutta, Cairo, etc. His first engagement in America was with Max Strakosh when he sang in Gerster's Grand Opera Company. He afterwards appeared with Abbey's Patti Grand Opera Company and in Campanini's Opera Concert Company. From 1889 to 1899 he was a member of the Metropolitan Opera Company of New York, some of his associates being Patti, Melba, Emma Eames, Jean and Edouard de Reszke. His best known roles were those of Beckmesser in "Die Meistersinger," Dr. Bartolo in "Barber of Seville," and in "Don Giovanni," "Mignon," "Linda of Chamounix," "Lakmé," "Marta," "Carmen," "Werter," "Nozze di Figaro," "Lucia," "Don Pasquale," "Traviata," "Pagliacci," etc.

For many years Mr. Carbone made a careful study of physiology of the voice and the science of voice production. He first gave lessons in the art of singing in Moscow, Russia, in 1885, and for several years past has had a studio in New York, where his reputation as a vocal instructor was of the best.

In 1883 Mr. Carbone was married in Genoa to Lilly Cerbi, who survives him, together with three



AGOSTINO CARBONE.

sons, Mario, Aldo and Edoardo, and a daughter, Linda.

A "Requiem" mass was celebrated Tuesday morning, March 30, at 10 o'clock, in St. Patrick's Cathedral, New York.

Orchestra, but to Dr. R. Adlington Newman, a wealthy Detroit, and Mrs. Newman, who are interested in the Detroit Symphony Orchestra. Mr. and Mrs. Newman purchased the material outright from Mr. Stein and then presented it to the D. S. O. As such occurrences are not frequent in the every day life of a symphony orchestra, credit should be given to Mr. and Mrs. Newman for their generosity and interest in things musical.

PHILADELPHIA ORCHESTRA PLANS.

Some intimation of the extensive plans which Leopold Stokowski has in mind for the Philadelphia Orchestra before the expiration of his new contract in 1921 became public last week, reports the Philadelphia office of the MUSICAL COURIER, when it was announced that work will begin immediately upon the organization of a special chorus to be permanently associated with the Philadelphia Orchestra for the presentation of the great choral symphonies. Practically all of the members of the various singing societies of the city who assisted the orchestra in its presentation of the "Lebgesang" last month and the ninth symphony of Beethoven last year have been invited to submit themselves for examination for the chorus. Beginning in October, the chorus will rehearse on Wednesday and Thursday evenings of each week in preparation for a big production of Mahler's eighth symphony in March, 1916, with two full choruses of 400 voices each.

That concert, however, will mark only the beginning of the work of this new department of the orchestra. At the rate of about two concerts a year, included in the regular subscription series of orchestra concerts, Mr. Stokowski will give the choral symphonies of Mendelssohn, Bruckner, Liszt, Sibelius and other less conspicuous composers. Eugen Klee, formerly conductor of the Junger Maennerchor of Philadelphia and now conductor of the Arion Society of New York, will act as assistant conductor.

The organization of the choral department marks a new epoch in the activity of American orchestras. With the single exception of the temporary chorus organized by Max Fiedler during his last year with the Boston Symphony Orchestra, a movement like that of the Philadelphia organization has not been undertaken in this country. After a careful examination of the field, Mr. Stokowski is satisfied that the singing societies in his city offer more than sufficient material, which he is confident can be worked into shape readily. It is not his intention to permit the new chorus to invade the fields of any of the older singing societies, as it will be used only for the presentation of symphonic works.

It was also announced by the Orchestra Association last week that, beginning Monday, May 3, the orchestra will give nightly concerts (excepting Sunday), in the Academy of Music for two weeks. Popular prices (15, 25 and 50 cents) will prevail, and only popular music will be given. Mr. Stokowski will conduct the opening concerts and Thaddeus Rich, concertmaster of the orchestra, and C. Stanley Mackey will alternate at the conductor's desk during the remainder of the week. To increase the atmosphere of informality, the entire parquet of the Academy will be covered with a platform, tables will be installed, light refreshments will be served and smoking will be permitted.

GOOD ADVICE.

"Don't study dramatic art with a singing teacher and don't study singing with a dramatic teacher," is as good a piece of musical advice as has been printed for some time. It appeared in a recent Chicago letter of the MUSICAL COURIER, but is repeated here editorially for fear that some hurried readers may have overlooked it.

THE RAISING OF SALARIES.

Attached is a letter from Henri Scott, the operatic basso, which speaks for itself. Mr. Scott is not the only singer who has called attention by correspondence to the salary figures published in last week's MUSICAL COURIER exclusive story of the Chicago Opera finances, and pointed out that many of the fees paid in 1912 (those being the ones with which the article dealt) since have been raised in the case of those for whom an increased demand was evidenced.

Philadelphia, March 25, 1915.

Editor Musical Courier:

Referring to your article in the March 24 issue concerning the late Chicago-Philadelphia Opera Company of which I was a member for four years, I beg to say that the article in question is incorrect by reason of an omission which I am constrained to ask you to set right.

In several instances mention is made of the increase in the salaries of certain artists. For some unaccountable reason this statement, which should have been made in connection with my name, was omitted. The salary mentioned in the article was that which I received the first year, which was afterward raised twice until it was nearly double the original amount.

Also; in each of my contracts there was a clause allowing me to sing in concerts during the opera season and retain the money therefor for myself. Moreover, I frequently sang more than the required performances per week, meaning extra compensation. At the close of the regular season the company made a transcontinental tour of about two months; which also meant additional salary. I did not, as nearly all foreign artists are obliged to do, pay a commission on my salary to an agent or representative abroad.

The Chicago Opera Company contained more than one singer whose foreign reputation never rose above mediocrity, and who received "inflated" salaries while Americans were obliged to accept less.

During my connection with the Chicago Opera Company I sang the leading bass roles in "Faust," "Aida," "Don Giovanni," "Barber of Seville," "La Gioconda," "Lucia," "Girl of the Golden West," "Rigoletto," "Martha," "Jongleur de Notre Dame," "Die Walküre," "Tristan and

"Isolde," "Lohengrin," "Cricket on the Hearth," "Natoma," etc.

While not receiving the salary of a Mary Garden or a Titta Ruffo, the management must have had a sufficient appreciation of my merit to assign to me these roles which cover a variety of schools in addition to being sung in four different languages. As to the success with which my work has met at the hands of the public, that is a matter of history.

In closing, I might add that I have just received an offer from Director Campanini, of the reorganized Chicago Opera Company, for next season, which I have declined. Respectfully,

HENRI SCOTT.

The price an artist receives always is regulated by the degree of patronage he attracts; that is understood even by laymen, and musicians well know that often even a great singer is willing to reduce his fee temporarily in the case of a new country or a new public he is setting out to conquer. It is a matter of course that if such an experimental campaign proves successful the pay of the artist increases proportionately with his later appearances in such places where he has developed power at the box office. For instance, the case of Clarence Whitehill comes to mind, who today can be engaged for no such fee as the one he received in Chicago when he first went there. The same applies to others in the MUSICAL COURIER list of last week, as those persons know who have had occasion since 1912-13 to secure the concert services of the singers then constituting the personnel of the Chicago Opera Company.

The MUSICAL COURIER article attracted nation wide attention and was copied into most of the daily newspapers and commented upon eagerly.

ORCHESTRA LIBRARY GIFT.

The library of the St. Paul Symphony Orchestra has been sold through the enterprise of E. A. Stein to the Detroit Symphony Orchestra. Mr. Stein sold the library, to be exact, not to the Detroit Symphony

ETYMOLOGICAL RAMBLES.

Why is the alto oboe called the English horn? It has no more to do with England than German silver has to do with Germany.

If German silver contains no silver and is a mixture of metals known in China for ages, why should not an alto oboe, which is not a horn and is not English, be called an English horn? We give it up. Like a good many other musical curiosities, it is illogical.

We call that modern monster that can combat a full orchestra, a piano, notwithstanding the soft and gentle meaning of the word piano. The feeble instrument at first was called piano-forte. But when we increased the power of the instrument about one hundred times we dropped the forte and kept the piano. Of course, when you have your Sunday clothes on and your silk hat lends its resplendent dignity to your importance, you may say pianoforte with polysyllabic deliberation. But for the musician in general the instrument is a piano, and nothing but a piano, no matter how loud and strident it is.

The English horn is so called because the French word for English is Anglais, and because the original instrument had a bend, or angle, in it. Anglé and Anglais sound nearly alike in French.

The correct name would have been angled pipe.

Why are the horns called French horns? The French do not call them French; nor do the Germans. Incidentally it is interesting to read of the horns when they were novelties and not integral parts of the orchestra.

In a letter dated January 1, 1717, Lady Mary Montague, describing a ball at Vienna, wrote: "They are very magnificently furnished, and the music good, if they had not that detestable custom of mixing hunting horns with it, that almost deafen the company."

Hunting horns, cors de chasse, waldhörner, they are. Why they should be called French horns by English speaking musicians is not clear.

The word organ, too, is not exact—at least it is not specific. It is derived from the Greek through the Latin. Organon in Greek and organum in Latin means an implement. An organ is merely an instrument or implement wherewith anything may be made or done. And yet we call the most tremendous and complicated of all musical instruments by a name which will fit any implement. It would be just as sane to reserve the word machinery for a watch.

Flute comes from the Latin flatus, meaning a blowing. We get our word inflated from the same root, though every inflated person is not necessarily a flute player. Oboe is a German corruption of the French hautbois, which means "high wood," but is pronounced obe-wah without any pressure on the H. Bassoon comes from bass, with the augmentative suffix, -oon. Our word balloon is made in the same way.

According to Skeat the origin of the word harp is unknown. It was hearpe in Anglo-Saxon, and harpha in old high German. In middle English and Danish it was harpe; in Swedish and Icelandic, harpa; in Italian arpa; in German harfe.

Violin comes from viol; viol comes from the Provençal viola; viola comes from the Low Latin, vitula, or vidula. This word comes from the old Latin vitulari, to celebrate a festival, to keep holiday. From this is derived the name of Vitula, who according to Macrobius, was the presiding Roman deity at festivals and rejoicings. At these festivals it was the custom in early days to sacrifice a calf. The Latin word for calf is vitulus, from which lowly word is derived the deity, the festival, vitula, viola, viol. We do not wish to insinuate that a violinist is in any way connected with a calf. The name of his instrument tells the calf's tale, however, and the player might as well be told of it.

At the end of his remarks about the viol-in, Skeat says "See Veal." Well, we have seen veal, and

we learn that veal is allied to the Sanskrit vatsa, a calf. We hardly think it is worth while chasing this calf any further into antiquity up the banks of the Ganges and over the Himalayas, or wherever the Sanskriters used to live. We might come to a remote time when the calf was not called anything at all—when it had no name.

We might possibly get an interview with father Adam, who is reported to have called the frog a frog because he thought it looked and acted like a frog. He might tell us that he called a calf what he called it because he eventually wanted the violin called a violin for the simple reason that an instrument which looks and sounds like a violin ought to be called a violin. That is good etymological logic.

PHILHARMONIC ENDS SEASON.

Under conductor Josef Stransky and manager Felix Leifels, the Philharmonic Society has just completed the most successful season—its seventy-third—in the long history of that organization. Eighty-three concerts were given, fifty-four being in New York and Brooklyn and twenty-nine in other cities.

The Philharmonic at present seems to be at the very top of its form, and the public and press everywhere were quick to recognize the fact. Technical finish, suavity and appeal in tone, and stylistic mastery in the old and new works are the distinguishing characteristics of the revived orchestra's performances. New York now possesses a symphonic body of the first order in its splendidly virile Philharmonic, and its future achievements are sure to represent a long list of artistic triumphs, especially as the present leader will head the organization for another three years, beginning next fall.

New York is to hear the Philharmonic Society during the 1915-1916 season on twelve Thursday evenings, sixteen Friday afternoons, twelve Sunday afternoons and four Saturday evenings, all in Carnegie Hall, while there will be two "Young People's" concerts at Aeolian Hall and the customary series in Brooklyn. A Bach-Beethoven festival is in prospect, inclusive of the Bach "Magnificat" and Beethoven's ninth symphony (with the Oratorio Society), and those performances will be repeated in Brooklyn.

Conductor Stransky has proved himself to be in every way the right man in the right place, for when he took charge of the Philharmonic Society its playing efficiency had dwindled to a decidedly low point. The present excellence of the forces is the best proof of Stransky's ability and his stimulating influence.

CINCINNATI'S "POPS."

Under Dr. Ernst Kunwald's direction the popular concerts of the Cincinnati Orchestra have been so signally successful, each one in the series being sold out in advance, that a subscription plan is in order to place the season's seats on sale early in the fall, and in that manner accommodate the large demand and insure if not the accommodation of the thousands who were turned away this winter, at least the prevention of their repeated trips to the hall, their patient waiting and their eventual disappointment in being refused admittance. Dr. Kunwald is to be congratulated especially because he has achieved this success at the "Pops" without lowering the tone of his programs in order to suit the surface tastes of the populace. Rather he has elevated them to his own conception of what constitutes an enjoyable program without requiring the concentrated and serious attention of a typical symphony audience. The "Pop" concert usually is underestimated by a conductor; Dr. Kunwald employs it specifically even if unobtrusively for the purpose of winning recruits among the auditors for his regular symphonic course. He holds that the mission of a symphony orchestra primarily is to instruct as well as to en-

tertain, and by taking his duties in so conscientious a spirit he will succeed unquestionably in building up an unusually discriminative as well as faithful clientele in Cincinnati and wherever else his orchestra appears.

A SUMMER PIANO SCHOOL.

Owing to war conditions in Europe and in response to many requests, Mark Hambourg, the Russian pianist, has arranged to stay in America this summer and institute a Master Course in piano playing, where the students will be able to receive instruction while being in constant touch with their preceptor and at the same time be living in the midst of the most healthful and picturesque surroundings. The idea is so novel that one wonders why no one has tried it before in this country.

Though Mark Hambourg has given occasional lessons, "The Summer Master Course 1915" will be his first important contribution to the pedagogical side of his art. This course is to last from July 1 to September 15, and will include weekly recitals (in a hall seating 250 persons) by Mark Hambourg, each devoted to a great composer, a series of lectures on piano playing, class lessons, Normal Course for Teachers, etc. Under the direct aegis of such an artist as Mark Hambourg, a student's participation in the summer classes will represent a priceless boon.

An ideal spot has been selected on the shores of Lake Kezar, in Maine, where the best accommodations will be obtainable for intending pupils, at Camp Quisisana Summer Colony. The number of applications already received indicate the complete success of the enterprise.

For further particulars apply to the secretary "Mark Hambourg Summer Master Piano Course," care William Knabe, 437 Fifth avenue, New York. The course is intended for professional pianists, teachers and advanced amateurs.

MAKING OPERA PAY.

Comes the news that next season the San Carlo Opera Company is to make another extended American tour under the management of Fortune Gallo, who guided its destinies so successfully this winter, when every other opera company except the Metropolitan went into retirement or bankruptcy. The San Carlo route in 1915-1916 will cover the entire country from the Atlantic to the Pacific and include all the large cities.

Mr. Gallo has refused summer engagements in Australia, Porto Rico, Central America, Mexico and Honolulu, as he prefers to rest his singers during the warm months. The San Carlo success has been attributed by unthinking persons entirely to the fact that the company's prices do not go higher than \$2 for the best seats. Of course, the moderate charges encouraged patronage, but the chief reason for it is contained in an editorial which the Philadelphia Public Ledger published recently:

The success of the performances of the week of Italian opera by the San Carlos Company at the Garrick is gratifying. One is so accustomed to hear hard luck stories from the promoters of such enterprises that the tale of crowded and appreciative houses for meritorious performances is in marked contrast.

The public will come to hear good singing, but it is not minded to tolerate mediocrity after it has become habituated to the best, and that is what the impresario needs to bear in mind. Any appeal based upon other considerations than merit is artificial. The San Carlo Company assembled competent performances and reaped its due reward.

HAVANA COMPANY SAILS.

A cablegram brings the information that the opera company which is to give a season at Havana beginning about the middle of April, sailed from Naples, March 26, aboard the Finland. Titta Ruffo was among those who embarked, and he will be heard at Havana in his favorite roles.

VARIATIONS

BY LEONARD LIEBLING

For Tired Critics.

That condensed "Thais" criticism quoted last week from the Harvard Lampoon has given us an idea for the kind of music reviewing which we feel like doing at the close of the present arduous New York season. Why not something like the following, which gives all the news and spares work for the reader as well as for the critic: "Tannhäuser."

Metropolitan, March 25.
Applause warm.
Witherspoon (Landgraf) sonorous.
Urlus (Tannhäuser) sympathetic.
Weil (Wolfram) earnest.
Elisabeth (Gadski) mellifluous.
Venus (Matzenauer) seductive.
Hertz conducted.
Weather fair, but windy.
Or again:
Gabilowitsch.
Recital.
Acolian Hall.
Matinee.
March 27.
Schumann and Chopin.
Technic comprehensive.
Tone voluminous.
Musicianship ripe.
Conception intelligent.
Pedaling tasteful.
Nuances varied.
Audience large.
Encores numerous.
Ushers expert.

A Puff.

Whatever may befall the Dardanelles, let us not forget that Turkey honored one of America's favorite sons in signal fashion, for the most popular brand of smokables in the land of the Fez is the Soussa cigarette. So called, probably, because it draws well.

The Spirits of Newark.

Newark, N. J., March 22, 1915.

DEAR VARIATIONS—Is it fair to us boys for some Newark newspapers to say that all the women ought to stay out of Mr. Mortimer Wiske's chorus and boycott it? (Because the "Faust" drinking song is to be given.) Why don't they say "girlcott" it?

All the boys in my class think that that song by Gounod is fine, and it only means what happened in a play a long time ago too. Some people have no scents.

Yours truly,

W. A. G.

Featured Music.

Byron mentions somewhere "the music of the face." It is a term that suggests wide possibilities. Offhand, however, we recall Handel or plain faces, Chopin or fair faces, Wagner or bearded faces, and modern Schönberg or creditors' faces. One man whom we saw coming out of the Knickerbocker Hotel bar a few days ago had such a vermillion nose and conflagratory complexion that at once we murmured to ourself, "Stravinsky's 'Fireworks.'" Of course Byron must have known that the word face contains the letters that stand for the four tones of the staff spaces—f-a-c-e.

Dampened Fires.

Felix Borowski, of the Chicago Herald, is one of those music reviewers who has the courage to express his opinions no matter where the chips might fall, as the saying has it. Not long ago Rudolph Ganz played in Chicago with the orchestra and chose Beethoven's first piano concerto as his medium. Mr. Borowski writes: "If this reviewer suggests in valiant and unshrinking tones that Beethoven's first concerto was not really worth the revival that was given to it he will have at least the composer to back him up. There are, to be sure, a few moments in a performance of the work which lead the listener to believe that a great master might have been hidden in one or two of its measures. For the rest, the concerto is the creation of a very young man who had not found himself when he set its music down." Mr. Borowski would oblige us by heaving an occasional brickbat also at other Beethoven works which find public performance only on account of the trademark of their maker, and when he gets finished with Beethoven he might go on and do a similar service for Brahms, Liszt and Schumann—especially Schumann. Not everything that Goethe and Shakespeare wrote is considered great and the masters of painting are conceded to have lapsed

here and there in their inspiration. Why then, are the famous composers held by their devotees to have been always white heated by genius when they produced? The man who said that Homer nodded occasionally knew what he was about, and it is no less true to add that when Beethoven penned some of his piano sonatas and songs, his "Choral Fantasy," and several of the chamber music numbers, he took considerably more than forty winks. As for Brahms, he positively snores sometimes in his music.

Handicapped.

"Ormazd" is the name of a work played here recently by the Boston Symphony Orchestra. The composer of the piece is a Bostonian named Converse. Ormazd also was the name of a horse that used to run on the New York race tracks some eight or ten years ago. Its owner was J. B. Haggin. The last time the beast performed we bet on him at the odds of 60 to 1. He ran promisingly until well into the stretch, but when the pinch came he failed and others passed him easily and left him far behind. Somehow Converse's "Ormazd" reminds us of Haggin's Ormazd.

Among Friends.

Germaine Schnitzer not only likes chocolate—and toast—for her afternoon stimulant, but is fond also of musical anecdotes, which she tells with a keen sense of humor and a delightful French accent. One of her pet stories relates to Moriz Rosenthal and his visit to Richard Strauss, whom the pianist found seated at the piano, on top of which were scattered open orchestral scores by Beethoven, Wagner, Liszt, Mozart, Berlioz, Schumann, etc. "Oh," remarked Moriz pleasantly to Richard, as he pointed to the music of the other men, "I always had imagined that you compose from memory." At that instant Strauss conceived the hatchet theme of his "Elektra."

Legerdemane.

Lura E. Abell writes in a Bridgeport, Conn., editorial, concerning the question of musicians and long hair: "Why is it not logical to assume that the shagginess of musicians who fight their way successfully to public recognition is an indication of the vitality necessary to such an achievement? As to the length of hair, is it not reasonable to assume that the average musical artist cannot afford frequent visits to the barber?" Zangwill put the identical thought this way: "Musicians wear their hair long for the same reason that they wear their shoes long."

Long hair on a musician's pate no longer is in vogue. It used to awe the populace, but now it only amuses. The modern musician tries to look like other respectable persons in the cut of his clothes and of his hair.

The attitude of the public of today toward umbrageous head mops is that of the newsboy, who, as the story runs, received twenty-five cents from Paderewski for a penny newspaper, and returned the coin to the giver, saying: "Keep it, gov'nor, and get yourself a hair cut."

We discarded our own exuberant locks many years ago because an essayist whom we admired wrote: "Long hair, formerly the insignia of musical art, now has become the badge of the corn doctor."

Money in It.

To this desk comes a new music journal called "Music and Musicians" (devoted "principally to the interests of the Northwest," as its title page announces) and issued in Seattle. It has sixteen pages, well printed, and contains news articles, pictures, and advertisements. The publisher is David Scheetz Craig. He is welcomed into the field herewith and sped sympathetically along his perilous but very, very profitable way.

On the Outside.

"O'Keefe" writes: "What is our old friend Siegfried O'Houlihan doing these days? On which side is he fighting?"

A Cincinnati Patriot.

Norwood, Ohio.

DEAR SIR—Cincinnati music teachers are just now quite curious to see what result will come from the effort to teaching piano playing in the public schools. One teacher has been employed at a salary of \$900 a year to give lessons at Woodward High School Building of forty-five minutes to each class of about eight pupils.

It is said there are about 127 applicants for instruction. There is no charge. It is free to all. Just why the classes should be limited in size is hard to understand, inasmuch as individual instruction is out of the question. It is stated

that the chief object is to qualify young students to become kindergarten teachers.

Evidently this is only a starter, a feeler. But one cannot help thinking that educational instruction in vocations is premature when done at the public expense, and useless when done in so unthorough a manner.

Music never has been recognized by any college as a necessary part of its curriculum.

It is attempted to show that it is as necessary as a knowledge of German or of typewriting or shorthand, or bookkeeping. But all these as taught in public schools are of little practical use to any graduate, chiefly because they are not taught thoroughly. It is true also of the music. Graduates of high schools who have not studied music outside of school know next to nothing about it.

To expect to make a pianist of any one by the method employed in Cincinnati is, of course, absurd, and no one need be alarmed except taxpayers who see their good money wasted. But what started it would be a story of a ring within a ring. However, it may turn out to be another Jonah case.

D. W. MILLER.

More Odes of March.

We've got to keep on now—being a neutral—printing the replies to the so called "Hymn of Hate." The latest is by Frederic Vielt (1) and numbers eight verses in all, of which four are reproduced herewith:

Full many a hate has been our share
From those who would our laurels wear,
But none so causeless and none so foul
As that long nursed in your sullen soul!
We've given your freedom, shelter and food,
An open mart for your stingy brood,
An equal chance, and an honest hand,
Beneath our flag in every land!

Heedless the Nations went their way
Peaceful and happy, day by day,
But You—in treach'rous silence spent
Your days and years on murder bent!
Out of the Sea and out of the Sky—
Murder below and murder on high!
And your bloated captains hailed "The Day"
When your murderous will should work its way!

Hear! at the Judgment Seat, our Vow—
We hated you not, but we hate you NOW!
Now we hate with a righteous hate,
By the outraged Heart of the World we hate!
Hate of Freedom for driven slave,
The hate of Honor's soul for knaves;
Hate for your infamy, hate for your Creed,
Hate for your murderous Prussian breed!

Shining and swift and savage—our Sword,
Keen to the call of the outraged Lord!
See—where the clouds of His vengeance loom,
Riven by lightnings flashing your Doom!
Crowd up your cursed legions there
On the Field of Fate where we front you fair!
Your tyrant hosts shall be shattered and crushed,
And your Chant of Hate in fear be hushed!

Subtle Innuendo.

Harold Bauer and Percy Grainger were in the audience at the Gabilowitsch recital last Saturday. The esteemed Sun says that "their applause seemed to be most hearty." The use of the word "seemed" is very beautiful.

Belle Gottschalk Sings in North Carolina.

Belle Gottschalk, the talented young soprano, recently gave a recital at Oxford, N. C., assisted by Alice Hundley, pianist. Miss Gottschalk sang the following numbers: "Maman, dites moi," eighteenth century; "Romance," Debussy; "O cessate di piagarmi," Scarlatti; bird aria from "Pagliacci," Leoncavallo; "Du bist die Ruh," Schubert; "Der Schmied," Brahms; "Elsa's Dream," Wagner; "The Dove," Tuscan folksong; "The Danza," Chadwick; "I Will Await Thee," Clark; "I Love the Moon," Rubens; "Passing By," Purcell; "From the Land of the Sky Blue Water," Cadman; "Flower Rain," Schneider.

A large and enthusiastic audience was generous with its applause.

Gay and Zenatello to Concertize.

R. E. Johnston has completed arrangements with Giovanni Zenatello, tenor, and Maria Gay, mezzo-soprano, for a joint recital tour, beginning next October.

Their programs will consist of arias and duets selected from the standard operas in which they have each made a great success.

A special feature of their programs will be a group of Spanish songs, which Maria Gay will sing for the first time in America in Spanish costume.

ARE YOU GOING TO THE NEWARK FESTIVAL CONCERTS?

New Yorkers Lead Out-of-Towners in Great Demand for Seats—Short Distance Between Newark and the Metropolis Brings Many Requests for Reservations—Record Audiences Expected—Patrons' Sale Opens April 15—Send in Your Application at Once.

Newark, N. J., March 29, 1915.

Just five weeks remain before Newark is to hold its first music festival, with a mixed chorus of 1,200 voices, an orchestra of 100 musicians and such celebrated artists as (May 4) Anna Case, Paul Althouse, Mary Jordan, Pasquale Amato and Donald Chalmers; (May 5) Johanna Galski, Ellison van Hoose, Regina Hassler-Fox and Herbert Witherspoon, and (May 6) Margarete Matzenauer, Fritz Kreisler and the local soloist, May Korb.

No festival in the United States is arousing more favorable comment than this series of Newark concerts. The close proximity of Newark and New York (only a twenty minute ride) will make it possible for music lovers of the metropolis, as well as those of other nearby cities, to attend, and judging from the increasing demand for seats from residents across the Hudson, a good sized portion of the First Regiment Armory is to be sold to out-of-towners.

Over \$4,000 has been received already for seats at the coming concerts. There are over 200 patrons registered and nearly half of the sixty-six boxes have either been sold or are being reserved for prospective buyers. Never before in the history of the city has so large an advance sale been recorded and this fact alone, it is believed by all, is predicative of one of the largest festival audiences in the history of this country.

The First Regiment Armory, in which the festival is to be held, has a seating capacity of nearly 10,000 and if the present demand continues, and there is no reason why it should not, every seat should be sold long before the concerts begin.

Six thousand advance tickets have been disposed of to the members of the chorus and are being sold by them with great rapidity. Six thousand more will be distributed in different parts of the city and suburbs this week, making a total of 12,000 advance tickets already on sale.

Members of the association, advisory boards and members of the chorus are making every effort to enroll new patrons and subscribers. That their efforts thus far have not been in vain is proved by the large number of requests for seats being received daily. In addition to Newark and the immediate suburbs, reservations have been made for music lovers of New York, Brooklyn, Long Island City, New Rochelle, Yonkers, Bridgeport and South Norwalk, Conn., Jersey City, Hoboken, West Hoboken, Bayonne, Hackettstown, Dover, Little Falls, Paterson, Passaic, Morristown, Mendham, Madison, Camden, New Brunswick, Princeton, Trenton, Philadelphia, Washington, D. C., and numerous other cities.

The advance sale opens on April 15, less than three weeks distant. Patrons will have the first choice of seats on April 15, 16 and 17. The subscribers' sale will be held on April 19, 20 and 21, and the advance sale on April 22, 23 and 24. The public sale will open on April 26. All seats will be reserved. Persons contemplating becoming patrons or subscribers are urged to send their names to the office of the association, 593 Broad street, as early as possible so that their names may be printed in the handsome program book, which is to go to press on April 5.

To become a patron it is necessary for one to subscribe to four seats for each concert, twelve seats in all, at a cost of twenty dollars, which is a reduction of ten dollars from the regular price. The prices of individual seats vary from 50 cents to \$2.50, according to location. Subscription prices range from \$1.50 to \$6.

A combined rehearsal of the Newark and Jersey City choruses will be held on Wednesday evening, March 31, in the Burnet Street School auditorium, Eagles street near James street. Because of the nearness of the festival it has been decided to unite the two choral bodies from now on. The Newark chorus has been meeting on Wednesday evening of each week and the Jersey City chorus on Thursday evening. Hereafter up to the time of the festival both choruses will meet on Wednesday evening in the Burnet Street School auditorium.

A CRITICISM TOO RIDICULOUS TO ANSWER.

The newspapers all over the country found a splendid opportunity this past week of calling the editor of a local option paper published here all kinds of names. His criticism of the words of the Kermese scene from Gounod's "Faust" as being unfit for decent women to sing or to listen to, and his advocating a boycott of the Newark

Festival have evoked laughter and disgust everywhere. His punishment on the part of the press ought to be sufficient enough to make him retract all that he has said. The criticism is too ridiculous to answer seriously, but a humorous reply will be found in an editorial appearing on another page of this issue of the MUSICAL COURIER.

MUSIC LEAGUE CONCERTS.

The second of the series of Music League concerts was given last Thursday evening, March 25, in the Recital Hall. The soloists were Dora da Vera, soprano; Robert Gottschalk, tenor, and Salvatore de Stephano, harpist.

LYRIC CLUB CONCERT DATE CHANGED.

The Lyric Club has changed the date of its second concert of the season from April 28 to April 21.

MUSICIANS' BLUE BOOK.

Attention of the musicians of Newark and the suburbs is called to the beautiful program book which the Newark Music Festival Association is to publish in connection with the festival concerts in the First Regiment Armory in May. Several pages in the book are to be devoted to a Musicians' Directory, which is to include professional cards. Information regarding this may be secured at the office of the Newark Festival Association, 593 Broad street. The book goes to press on April 5, and all copy and contracts for advertisements must be sent in before this time.

SOUSA AND KREISLER.

John Philip Sousa and his Band are to be heard in concert in the Armory on Easter Monday, April 5, afternoon and evening. Fritz Kreisler, who is booked for the same evening in Orange, will also appear in Newark on the last night of the festival, May 6. In Orange he will be heard with piano accompaniment, while in Newark he will play with an orchestra of 100 musicians. At the final festival concert he will play a concerto with orchestra in addition to numerous solos with piano. On this same program will appear Margarete Matzenauer, contralto of the Metropolitan Opera Company, and May Korb, the local coloratura soprano.

T. W. ALLEN.

Mrs. David Honors Mrs. Beach.

Mrs. Ross David gave a reception on Tuesday, March 23, at her residence, 49 West Eighty-fifth street, New York, in honor of Mrs. H. H. A. Beach, the eminent composer. An interesting musical program was furnished by pupils of Mr. David, who were ably assisted by Marion David at the piano.

Margaret Wilson, daughter of the President, came over from Washington especially to meet Mrs. Beach and sing

MUSIC OF THE WEEK.

A Courtesy Extended to Our Advertisers.

NEW YORK.

APRIL.

Thurs. 1. Eve.—"IRIS" REVIVAL. Metropolitan Opera House.
Fri. 2. Aft.—"PARSIFAL." Metropolitan Opera House.
Fri. 2. Eve.—"L'ORACOLO" AND "PAGLIACCI." Metropolitan Opera House.
Sat. 3. Aft.—FRITZ KREISLER. Carnegie Hall.
Sat. 3. Aft.—"TANNHAUSER." Metropolitan Opera House.
Sat. 3. Eve.—"MADAME SANS-GENE." Metropolitan Opera House.
Sun. 4. Eve.—OPERA CONCERT. Metropolitan Opera House.
Mon. 5. Eve.—"TROVATORE." Metropolitan Opera House.
Tues. 6. Aft.—BELLE GOTTSCHALK. Bandbox Theatre.

her famous song, "The Year's at the Spring." Mrs. Robert H. Manger was heard in "The Lotus Isles." Charlotte Eldridge gave two delightful numbers, "Good Morning" and "June." "Ah, Love But a Day" was charmingly interpreted by Marguerite Gale. Lillian Catton was heard to good advantage in "Chanson d'Amour." Harmonie David completed the coterie of singers with "Elle et Moi."

Many distinguished guests were present, among them musicians of note and patrons of art, all glad to pay homage to the great American woman composer.

Visanska Pupil's Recital.

Nicola Thomas, artist pupil of Daniel Visanska, the violin pedagogue of New York and Philadelphia, gave a recital at the Little Theatre, New York, Tuesday afternoon, March 23.

A sonata by Ernst von Dohnanyi opened her program. In this number she was assisted by Herbert Fryer, the English pianist, who has become a general favorite with the musical public on this side the Atlantic for his brilliant attainments. In this work both artists are given opportunity to display their musicianship, and Miss Thomas and Mr. Fryer took advantage of that opportunity, their instruments blending especially well in the second movement, the allegro.

Her second group consisted of the prelude and gavotte by Bach, which was unaccompanied, and of which she gave a brilliant rendering, and the adagio from Mozart's E major sonata. Following her playing of the Saint-Saëns concerto she was the recipient of numerous floral tributes as well as enthusiastic applause. The andante movement of this concerto, with its exquisite melody, was played with all due regard to the beauty of the work.

Her last group consisted of "Larghetto" (Weber-Kreisler), "Variations" (Tartini-Kreisler), "Serenade" (Arenski), and the "Polonaise" in D major (Wieniawski). In all her work Miss Thomas showed the effects of careful training as well as a sympathetic understanding of the content. Her double stopping was satisfactory, as was also her bowing.

An audience which comfortably filled the theatre listened with appreciative interest to her program and was generous with applause.

Gurle Luise Corey with Athenia Club.

Gurle Luise Corey, soprano, appeared before the Athenia Club, of Washingtonville, N. Y., on Thursday, March 11. Her numbers consisted of three groups, an aria, modern songs, and old songs. Her aria was "Casta Diva," from Bellini's "Norma," which she sang with dramatic force as well as much tonal beauty. For her group of modern songs, Miss Corey selected "Vainka's Song" (Russian), Gilbert's "Two Roses" and the same composer's "Song of the Canoe" and La Forge's beautiful "To a Messenger." The group of old songs with which Miss Corey concluded the program consisted of "Phyllis Has Such Charming Graces" (Young), "Echo Song" (Eckert), and "Caro nome," from Verdi's "Rigoletto."

All her numbers were well received and she was warmly applauded after each group. The meeting was preceded by a luncheon, at which Miss Corey was the guest of honor and which proved to be a charming introduction to a delightful afternoon.

Death of Milton B. Griffiths.

Milton B. Griffiths died suddenly at his home in South Bend, Ind., Wednesday morning, March 24. The late Mr. Griffiths had charge of the South Bend Conservatory of Music and for several years had managed locally leading artists and under his guidance the May festivals in his locality were counted among the big festivals in the Middle West. He was also connected with a Chicago musical journal as its South Bend correspondent.

TOURNÉE IN CONCERTS—1915-1916

FELICE LYNE

Coloratura Soprano

Prima Donna of London, Paris and Boston Opera Companies

Representative: Allan Cahill, Aeolian Hall, New York (with Max Elser, Jr.)

NEW YORK ORATORIO SOCIETY HEARD IN TWO IMPORTANT WORKS.

Louis Koemmenich Conducts with Authority and Soloists Give Excellent Account of The mselves.

On Wednesday evening, March 24, Carnegie Hall, New York, was filled with the friends and patrons of the Oratorio Society to hear Bach's "Magnificat," and Wolf-Ferrari's "La Vita Nuova."

The old church music of Bach is of course out of place in the concert room, and a good deal of its deeply religious earnestness is lost amid the fashionable surroundings of a secular performance. But that is no fault of the choir or of the conductor, Louis Koemmenich. Vigor, attack and brilliancy were all in evidence in this energetic performance.

Louis Koemmenich has worked wonders with the choir of the Oratorio Society since he assumed control of it. Both in this classical music of Bach and in the modern romantic work of Wolf-Ferrari, he was master of the situation and handled the chorus and the orchestra with authority and artistic insight during the entire performance. The applause which greeted every number and the insistent demand for a repetition of one of the movements were enough to show the conductor and the performers that their work had carried conviction to their hearers.

Marie Sundelius, soprano; Rose Bryant, contralto; Alfred D. Shaw, tenor; Clarence Whitehill, bass, a chorus of boys from the choir of St. Ignatius' Church; Frank L. Sealy, organist; Charles A. Baker, pianist, and the orchestra of the Symphony Society, were the forces which helped the chorus of the Oratorio Society to achieve the success of last Wednesday evening.

To Clarence Whitehill fell the greater share of the solo work and the honors of the evening. In Wolf-Ferrari's poetic and emotional score are many splendid opportunities for a bass singer, and it need hardly be said that a consummate artist of the intelligence and experience of Clarence Whitehill was able to find full scope for his interpretative ability and to display his vocal skill in every way.

The work of Marie Sundelius, the soprano soloist, was notably good in both the Bach and the Wolf-Ferrari compositions, though the "Magnificat" offered the singer greater scope. Her sweet, yet brilliant tone, and her ease in overcoming the trying passages of Bach's elaborate arias were evidently much to the satisfaction of her audience.

Fifth Biltmore Musicale.

On the forenoon of March 26 the fifth in the series of Biltmore Friday Morning Musicales was given in the ballroom of the Hotel Biltmore, New York. These artists furnished the program: Emmy Destinn, soprano; Riccardo Martin, tenor; William Hinshaw, baritone, and Andre Tourret, violinist.

The excellent program was as follows: "Non piu andrai," from "Figaro," "Warnung" (Mozart), "Der Knabe mit dem Wunderhorn" (Schumann), "Drei Wanderer" (Hermann), sung by William Hinshaw; aria, "Un bel di," from "Madama Butterfly" (Puccini), Emmy Destinn; violin solos, "Grave" (Bach), "Tambourin" (Leclair), played by Andre Tourret; "Nostalgia" (Cimara), "Before the Dawn" (Chadwick), "Mattinata" (Leoncavallo), Riccardo Martin; aria from "Barber of Seville," "Largo al factotum" (Rossini), Mr. Hinshaw; "Vom Monte Pincia," "Odaliske" (Grieg), "Loreley" (Liszt), Miss Destinn; aria from "Pagliacci" (Leoncavallo), Mr. Martin; violin solos, "Berceuse ecossaise" (Schwab), "Danse" (Brahms), Mr. Tourret; duet from "Madama Butterfly" (Puccini), Miss Destinn and Mr. Martin.

Encores were demanded from and granted by each artist, and the occasion was a very enjoyable one.

The sixth musicale will occur on Friday morning, April 9, and the artists engaged are: Frieda Hempel, soprano; Pasquale Amato, baritone; Rudolph Ganz, pianist; Louis Siegel, violinist.

Hinshaw to Create Role in Prize Opera.

A signal honor has been conferred upon William Wade Hinshaw, the American baritone, who has been chosen to create the leading baritone role of Corvain in Horatio Parker's \$10,000 prize opera, "Fairyland," to be given at Los Angeles, Cal., in July. Mr. Hinshaw was the unanimous choice of Mr. Parker, the composer; Mr. Hooker, the librettist, and the opera committee. He will sing in

all ten performances of "Fairyland," to be given from July 1 to 10 inclusive.

In consideration of the honor paid Mr. Hinshaw, the management of Chautauqua, N. Y., where Mr. Hinshaw is to have charge of the vocal department during the summer, has courteously extended the time for his arrival there to July 15, when he will take up his duties as formerly announced.

Philadelphia Orchestra's Attractive Program.

Philadelphia, Pa., March 27, 1915.

Leopold Stokowski opened this week's symphony concerts (twenty-second pair) with a graphic reading of Mendelssohn's "Fingal's Cave." The poetic but withal modest fourth symphony of Schumann was the second number and a finished reading of Paul Duka's bright, skillfully orchestrated "Sorcerer's Apprentice" brought the concert to a close. Josef Hofmann was the soloist in Rubinstein's G major concerto.

Next week Mr. Stokowski will present an all-Wagner program which will include "The Entrance of the Gods into Walhalla," from "Rheingold," the "Ride of the Valkyries," "Wotan's Farewell," and the "Fire Music," from "Die Walküre," and "Siegfried's Rhine Journey," "Trauer-marsch," and the closing scene from "Götterdämmerung." Instead of the usual request program, the last concert of the season will be given over to the works of Tchaikovsky.

H. P. Q.

Constance Purdy Sings at Musicale Tea.

Constance Purdy, contralto, sang two groups of songs at a musicale tea given in the matinee tea room of the

Season 1915-1916

GIOVANNI ZENATELLO and MARIA GAY

FIRST CONCERT TOUR JOINT RECITALS

SIGNOR CAMILIERI, Pianist

"Programme of Operatic Selections"

Management: R. E. JOHNSTON, 1451 BROADWAY, NEW YORK

Hotel Majestic, New York, March 28, and was enthusiastically received. Her numbers were "Orpheus with His Lute" (Charles F. Manney), "The Lady Picking Mulberries" (Edgar Stillman Kelley), "Twilight" (Walter Morse Rummel), "The Roses' Cup" (Ward Stephens), "The White Blossoms Off the Bog" (Fay Foster), "An April Violet" (William Arms Fisher) and "Youth Comes Dancing O'er the Meadows" (Marion Bauer). Miss Purdy also sang four duets with George Harris, Jr. These were "The Night Sea" (Mrs. H. H. A. Beach), "Laughter Wears a Lilled Gown" (Gena Branscombe), "The Willow and the River" (Marion Bauer) and "Venice" (Victor Harris). Of these "The Willow and the River" was marked "first time." Mabel Hammond played sympathetic accompaniments for Miss Purdy and the duets.

Freehold Accredits Florio Pupil.

A. Florio, pupil of Mrs. C. J. Strahan, soprano, sang with the Cecilian Club, of Freehold, N. J., recently, in the presentation of the cantata "Indian Summer," by Edward Marzo. Mrs. Strahan is reported to have aroused great enthusiasm with her finished singing and well trained soprano voice of excellent caliber in the principal solo parts, Frigida and Aestula. Freehold reviewers of her singing mention her "well trained high soprano voice of unusual sweetness and power of expression," and remarked that "her singing called forth a storm of applause."

Final Philharmonic Concert.

Last of the Philharmonic Society concerts in New York this season, the one of Saturday evening, March 27, drew an immense audience which showered marks of favor upon Josef Stransky and his capable players. The listeners showed by their devotional attitude and their vociferous applause how much they enjoyed the evening. On every side were heard regrets that the popular series could not extend throughout the spring and into the summer. And, indeed, why does the Philharmonic Society not do something of that kind? The orchestras of other cities all have

"Pop" concerts during the warm months and seem to make the ventures pay. It seems a pity that New York is not to hear its favorite orchestra again until next fall.

Last Saturday's program consisted of Dvorák's "New World" symphony, delivered with lovely tone, fine musical feeling and brilliant technical effect; Liszt's second Hungarian rhapsody, played with true Magyar fire; Weber's "Oberon" overture, in a reading filled with dignity and refined spirit, and Tchaikowsky's violin concerto, in which Efrem Zimbalist exhibited his clarity of technic, unflinching musicianship and elegant bowing. He was very well received.

Roeder Artist-Students Play.

A program of unusual interest was given Saturday, March 27, in the Wanamaker Auditorium, New York, by the artist-pupils of Carl M. Roeder. There was a large audience in attendance, which enthusiastically applauded the excellent work of the young pianists. Following a short organ recital by Alexander Russell, the Saint-Saëns concerto in C minor (last movement) was played very well by Adelaide Smith, who later performed pieces by Chopin and Raff. Olive Hampton distinguished herself by her masterful playing of the difficult first movement of the Tchaikowsky concerto; she also played with feeling pieces by Chopin and Dohnanyi. Arensky's F sharp minor study and Tchaikowsky's "Troika" (descriptive of a sleighride) were played by Ruth Nelson with fine spirit. Marie Wolf showed poise and true musical feeling in her playing of the Henselt concerto, larghetto movement, and in "The Lark," by Glinka-Balakirew, and Rubinstein's E flat study.

Little Dorothy Roeder, aged eight years, daughter of the able instructor behind the afternoon's performance, captivated the audience with her very musical playing of a group of three pieces. She received so much applause that she had to respond with an encore, a dainty "Will o' the Wisp." The old saying, "Last is best," may truly be recalled in writing of Ida Gordon's musicianly interpretation of Liszt's "Hungarian Fantasia," the closing number. Her sure technic gives her that brilliancy of style and tone so necessary to the playing of Liszt. She was also heard to fine advantage in a Chopin study and Debussy's prelude in A minor.

Tracey-De Olloqui Recital.

The postponed joint recital by Minnie Tracey, soprano, and Elena de Olloqui, pianist, occurred at the MacDowell Gallery, New York, Monday afternoon, March 22. Miss Tracey has been in ill health for several weeks and sang on Monday afternoon, contrary to her physician's orders. Despite physical handicap Miss Tracey showed that hers is an art which rises above mere vocal technic and that notwithstanding her temporary indisposition she could interest deeply with her intelligently conceived interpretations. César Franck, Berlioz, Henry Février, Christian Sinding, Lennart Lundberg, Sibelius, Emile Sjögren and Arthur Hartmann were the composers, represented upon Miss Tracey's program.

Elena de Olloqui played selections from Debussy, Albeniz, Scarlatti, Chopin and Liszt, holding attention and giving much pleasure by her tasteful, well executed and well considered numbers.

Ruth Deyo Does Charity.

Ruth Deyo, the pianist, very kindly has consented to assist at the benefit concert to be given April 8, in the Hotel Plaza, for the purpose of aiding French musicians' families made destitute by the war. Among the other artists on the same program are to be Pablo Casals and Vernon d'Arnalle.

Music Supervisors Elect Officers.

With the election of officers, the National Conference of Music Supervisors closed a five days' convention in Pittsburgh, Pa., recently. The officers elected were Will Earhart, of Pittsburgh, president; Agnes Benson, Chicago, vice-president, and James E. McIlroy, McKeesport, Pa., treasurer.

"I suppose you study your prima donnas and try to learn their whims?"

"No; we find it cheaper to understudy them." And the manager of the grand opera laughed a mirthless, recitative laugh.—Metropolitan Opera Program Book.

MRS. KING-CLARK

MEZZO
SOPRANO

Second American Tour Whole Season

1915-1916

Is Now Being Booked by M. H. HANSON

437 FIFTH AVENUE,

NEW YORK

Press Criticisms of Her Recent Triumph in California

The notices follow in detail:

(Los Angeles Examiner, March 19, 1915.)

Mme. Schumann-Heink, in all the generous amplitude of massive maternalism, unaffectedly garbed in a simple white frock with a bunch of scarlet posies at her belt, her honest, not carven smile on her face, was the idol of the order of True Lovers of Music yesterday afternoon at Trinity.

It was not at all a flippant audience; solidity, sobriety of raiment, elderly in atmosphere, intensely admiring; just such an audience as maturity of achievement required. Schumann-Heink was at her ultimate of graciousness, and of infinite variety. She sang from Beethoven and with dignity jumped to Richard Strauss; she vibrated with the throbbing drama of "The Erlking" and chuckled two comic songs, "Mutter und der Wiege" and "Spinnerliedchen."

Her voice was entirely adequate, often superlatively beautiful, both in schooling and expression; possibly in the excessive demands of the "Erlking" score it wavered once or twice, but if it did it was a trifle of inconsequence compared with the wealth of loveliness of melody she poured lavishly into the minds of her auditors. Her interminable capacity of variety, her flexibility of both mind and tone remain her reasons for absolute command of her public.

For citation, her first number was "My Heart Ever Faithful," wherein Bach expressed unreasoning pious devotion, unquestioning zeal of religious fervor; it is not an appealing composition beyond its academic excellence, but the diva gave it life, and warmth, and beauty of personality. With Beethoven's "Ich Liebe Dich" her expansive temperament had more pleasing results, and in the Spring aria of "Samson et Delila," which she sang in French, there was dramatic power mingled with the florescence of the Meyerbeerian fondness for decorative detail.

While the "Erlking" may be regarded as her tour de force, and was probably the one number which gave the audience what it came principally to hear, to the layman's ear, the Strauss number, "Traum durch die Dämmerung," was the purest in lyrical quality. . . . This number stirred some of us more than all the remainder of the program—except one.

This was "Heimweh," by Hugo Wolff. What the words meant (it was sung in German) I have no idea, but as Schumann-Heink approached the climax she grew and rayed like a personification, and at the final note she was the most vitally dominant statue of Germania ever looked at, and more expressive than any ever chiselled.



—Los Angeles Examiner says: "Idol of Music Lovers."

—Los Angeles Daily Times says: "All her former charm is there and her song and smile thrill."

—Los Angeles Tribune says: "Given an ovation that was unprecedented in the musical history of the city."

—Los Angeles Herald says: "Was in superb voice and rendered a program which was a delight."

—Los Angeles Express says: "Given an ovation that will live long in memory."

Mme.
Schumann-
Heink

A very beautiful selection was "Dawn in the Desert," a composition by Gertrude Ross, the very talented accompanist. It was thoroughly modern in its construction, vividly picturesque, and was sung with a voice that was enlightened by eyes that had seen whereof the song was written.

(Los Angeles Daily Times, March 19, 1915.)

If the outbreak of the war and the events of the ensuing months have written some notes of greater sadness into the character of Schumann-Heink, they have not robbed her of that joyousness which only she knows how to radiate in her lighter moods.

If the gray of ashes has crept a little further into her hair, the fire of her interpretations has lost none of its brightness. If a few more tears have left their furrows on her cheeks, her smile is the same unquenchable soul smile, the same sparkle of wholehearted gaiety, which sends her listeners away happier for having seen it. If her voice is not refinedly perfect, like carved ivory, it is big, human and true.

Her artistry lacks none of its pristine vividness. There is a more telling note of pathos in her songs of tragedy. Her voice beat against the bars of death like the wings of a caged bird in her "Cry of Rachel." Her grief-stricken "Heimweh," which song was probably nearer to her heart than any on her program, rose to an apotheosis of longing for her "Deutschland" at the close.

All those little tricks of vocalism were there, such as sustaining a tone, almost beyond the range of human belief, and then slipping down over a vast gulf to the next. The most striking was in her familiar "Arioso," from "The Prophet."

Then also there were those delightful mannerisms of expression and gesture, which never fail to win her an extra round of applause, and start handkerchiefs waving. Songs like "Die Forelle," "Mutter und der Wiege," "Spinnerliedchen," and "Good Morning, Sue," were excellent mediums for the display of those happy little eccentricities. Her treatment of the "Erlking" is always one of the best examples of her dramatic power, which she knows how to use with such effectiveness in delineating the phlegmatic father, the pleading child and the gressome specter. It may not have been quite as grippingly vivid as usual at the end, but it was well conceived none the less.

What a change of mood there was to the twilight and peace of "Traum durch die Dämmerung." Her "Träume" also was a far away poetic vision of the breathless fire of the second act of "Tristan and Isolde."

Then for an encore to the first group she gave that favorite "My Heart at Thy Sweet Voice," from "Samson and Delilah," with its voluptuous loveliness. Her encore to the second group was "Der Lenz," by Hildach.

She opened her third group with Gertrude Ross' "Dawn on the Desert," one of the local artist's most interesting and popular compositions. The despairing "Cry of Rachel" followed; then that charming bit of old Erin, "Irish Lovesongs"; then "Down in the Forest," with its opportunities for fine shading effects, and finally "Good Morning, Sue." Then just for good luck and at special request she presented her audience with "Stille Nacht, Heilige Nacht" and "The Rosary."

Gertrude Ross scored a triumph in her accompaniments. She rendered the difficult passages of the songs ably and effectively. She was ever alert to the varying moods of the singer, and followed them with satisfying precision, which in the case of an artist like Schumann-Heink is no easy task. The audience warmly demonstrated its appreciation of her work after her own composition and at the end of the program. Mrs. Ross is also to play for the great singer in San Francisco. The honor is quite a notable one for a local artist.

(Los Angeles Tribune, March 19, 1915.)

Several thousand people stood up in Trinity Auditorium yesterday and tendered an ovation to Mme. Schumann-Heink that was unprecedented in the musical history of the city.

Schumann-Heink had swayed the great audience into one of those manifestations of delight that are the artistic milestones in the career of a prima donna.

Time and again the hearers applauded and waved handkerchiefs as so many children who have been treated to something exquisitely sweet. And always the great contralto responded with a good will that won all hearts. After the last note of the last song had died out in a dulcet pianissimo, the audience rose as one man and refused to leave the big auditorium. The ovation lasted several minutes. Then Schumann-Heink reappeared with that fine smile that captivates the most unresponsive.

"I believe you want to hear 'Heilige Nacht,' and I . . ." she started to say. But a roar of applause cut her short. Immediately Miss Gertrude Ross, her clever accompanist, struck the opening chords of the soulful German Christmas song and the golden notes of the singer once more filled the auditorium.

Even then the people were not satisfied. Schumann-Heink sang "The Rosary" as a last offering to the crowd and then retired, beaming with pleasure and proud to have demonstrated that her voice today is as pure and rich as at any time during her remarkable career.

(Los Angeles Evening Herald, March 19, 1915.)

With every seat occupied and every available spot where a chair could be placed filled, Mme. Schumann-Heink greeted an enthusiastic audience at Trinity Auditorium yesterday afternoon. The famous diva, whose admirers in Los Angeles number a legion, was in superb voice and rendered a program which was a delight from the first note to the double encore of "Stille Nacht" and "The Rosary," by special request, after the original program was finished.

The "Erlkönig" was given with charm and grace which called forth repeated encores. The "Dawn in the Desert," by Gertrude Ross, who accompanied Mme. Schumann-Heink at the piano, was one of the gems of the program.

(Los Angeles Express, March 19, 1915.)

Mme. Ernestine Schumann-Heink yesterday was given an ovation that will live long in her memory. . . . She sang "Heilige Nacht" and "The Rosary" as special offerings and then made her way through the crowd that filled the stage into the musicians' foyer, where she was held a virtual prisoner by her admirers for an hour.

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**"Four Tone Poems" Do Not Appeal Strikingly on First Hearing—Dryness and Lack of Tonal Coloring Work to Their Detriment—Sunday Afternoon Popular Concert Series
Soon to End for Season—General Events in the Hub.**

{ 1111 Boylston Street,
Boston, Mass., March 26, 1915. }

The program for the eighteenth pair of concerts by the Boston Symphony Orchestra, heard in Symphony Hall on Friday afternoon and Saturday night of this week, contained a novelty in the form of Max Reger's "Four Tone Poems" after pictures by the Swiss painter, Arnold Boecklin. The works, heard here for the first time, did not appeal strikingly. Their dryness and lack of tonal coloring worked much to their detriment. As examples of interesting orchestration the four short pieces are up to the usual Reger standard. Alexander Borodin's symphony in B minor was heard in the first half of the program. The work was conducted in exemplary manner by Dr. Karl Muck and formed the most enjoyable part of the two performances. Elena Gerhardt, the soloist, was fortunate in her choice of songs, for the Beethoven group of three, "Wonne der Wehmut," "Freudvoll und Liedvoll," and "Die Ehre Gottes in der Natur," gave her a chance to reveal her unflinching musical tact and vocal art. Three songs by Brahms also were sung by her in commanding style and brought her a real ovation. The orchestral accompaniments to these numbers were particularly interesting. The "Oberon" overture concluded the program.

SUNDAY AFTERNOON POPULAR SERIES.

It is to be regretted that the popular series of Sunday afternoon concerts which have been given in Symphony Hall during the current season must come to such an early close, but L. H. Mudgett, manager of the series, has announced that with the Matzenauer-Gabrilowitsch attraction on next Sunday, March 28, his series ends. There has not been more than one or two attractions in the whole season that did not draw capacity audiences to the big hall, and without doubt these concerts have added real life to the local music world. On April 4, the Handel and Haydn Society will have the hall for one of its concerts incidental to the celebration of the centenary of the society, which was outlined in last week's letter, and on April 18 Fritz Kreisler will give his last recital of the season in the home of the Boston Symphony Orchestra.

CULP-GRAINGER RECITAL.

The next to the last concert in Mr. Mudgett's series, Sunday afternoon, March 21, brought to us again the renowned Julia Culp and Percy Grainger, the Australian pianist, and was by no means lacking in interest or success. Mme. Culp has sung here four times this year, and in each instance to crowded houses. This was again the case and this sterling artist was greeted with even more enthusiasm than she had been on any of the former occasions. Her songs included the usual Hugo Wolf and Strauss groups, which always arouse admiration for her marvelous art, and sundry numbers by Jensen, Mendelssohn, Tschaiakowsky, Weckerlin, Beethoven, Carpenter and Rogers. Her work was convincing as usual, and it is a question if Mme. Culp ever, in her career, enjoyed a similar reception to that tended her on this occasion. When she had concluded her final number many in the audience rushed to the rostrum and voiced their praises amid shouts of "Bravo!" Four or five encores were added by the charming singer, but even so the audience was unwilling to disperse, and it was only after the lights in the

hall had been turned off that the lingering admirers finally gave up in despair.

Mr. Grainger came to us while memories of his recent success of two weeks ago at his Jordan Hall recital were still deeply retained. This young composer-pianist has proved his right to the high esteem in which he is held abroad, and his playing is invigorating alike in thought and mechanics. He possesses a simplicity and sincerity of style that is gratifying in the extreme and his individuality in interpretation is appealing to the lover of novelty. He opened the program with Busoni's transcription on Bach's D major organ prelude and fugue, by special request, as this number won praises for him on his previous recital program. A short Chopin group, together with "Jeux d'eau," by Maurice Ravel, and three of his own arrangements on Irish and Scotch folk tunes completed his share of the program. He aroused a good share of the enthusiasm of the afternoon and likewise had to add several encore numbers.

NINA FLETCHER PLAYS UNCONVENTIONAL PROGRAM.

Nina Fletcher, a violinist, who has been heard in Boston numerous times, gave a recital in Steinert Hall on Monday afternoon, March 22. Her program was as follows: Tartini, sonata in G minor; Bach, "Sarabande," "Bourée" and double from sonata No. 2 for violin alone; Beethoven, "Romance" in F; Bruch, "Romance"; Brahms-Joachim, "Hungarian Dance," No. 7; Cui, "Cavatina"; Zarzycki, "Mazourka"; Bron, "Romance"; Saint-Saëns, "Havanaise." Miss Fletcher is a violinist of splendid attainments; her style is pleasing, and she is a thorough musician. The program, rather unconventional in arrangement, was interesting, and as played by Miss Fletcher well worth hearing.

A LOCAL STRING QUARTET HEARD.

A fair sized audience was in attendance at Steinert Hall on Monday evening of this week when the Carolyn Belcher String Quartet, assisted by Albert Sand, clarinet, participated in the giving of the program, which included Dvorák's quartet in E flat major, Brahms' quintet in B minor, and Haydn's quartet in D major. The young ladies of the quartet are Carolyn Belcher, first violin; Anna Eichorn, second violin; Sara Corbett, viola, and Charlotte White, cello. The work of the quartet is deserving of praise in many respects. Mr. Sand, in the Brahms number, was heard to advantage and received much applause for his worthy efforts.

MILLER-HOCHSTEIN-EBELL SOIREE.

On Tuesday evening, March 23, Rosalie Miller, soprano; David Hochstein, violinist, and Hans Ebell, pianist, appeared in a musical soiree at the home of Rose Dexter on Beacon street. A very large audience of representative Boston society was in attendance and the affair proved to be of interest to the local music world. The program, of an attractive order, was made doubly so by the participating artists, all three having to their credit European concert reputations of high standing. It was as follows: "Spiaggi Amato" (Gluck) and "Elsa's Traum" (Wagner), Miss Miller; "Romance" (Schumann), "Vogel als Prophet" (Schumann-Auer), "Two Waltzes" (Brahms) and "Hungarian Dance" (Brahms-Joachim), Mr. Hochstein; "Kinder-scenen" (Schumann), Mr. Ebell; "Mädchen mit dem roten Mündchen" (Franz), "An die Musik" (Schubert) and "Von ewiger Liebe" (Brahms), Miss Miller; "Mélodie" (Tschaiakowsky), "Valse Caprice" (Wieniawski) and "Rapsodia Piemontese" (Sinigaglia), Mr. Hochstein; two studies, op. 25, No. 12, and op. post, No. 2 (Chopin), "Polka de W. R." (Rachmaninoff), and "Concert Paraphrase on Johann Strauss' Waltz Künstlerleben" (Godowsky), Mr. Ebell; "En Barque" (Pierne), "Le Papillon" (Chausson), "I've Been Roaming" (Hoen), "Rispetto" (Wolff-Ferrari) and "La Fiolletta" (Marchesi), Miss Miller.

The artists were each deserving of much praise for their individual efforts. Both Mr. Hochstein's and Mr. Ebell's talents have been reviewed at length in these columns on previous occasions, and it is enough now to remark that their playing was in strict accordance with their high musicianly ideals. Miss Miller possesses an attractive voice which she uses with intelligence. Walter H. Golde was the able accompanist, who assisted violinist and singer in his usual effective manner.

LEILA HOLTERHOFF SINGS AT FLINT STUDIO.

A musicale and reception, introducing the blind soprano, Leila Holterhoff, of this city, was given at the studio of

Willard Flint, the prominent basso, on the evening of March 19. Miss Holterhoff was heard in songs by Brahms, Strauss, Franz and Schumann, and impressed all who heard her with the excellent qualities of her musicianship and voice. One marvels at Miss Holterhoff's keen interpretative abilities, and indeed here is a singer who deserves all credit for her honest achievements. Mr. Flint, after much persuasion, was finally induced to add more to the enjoyment of the evening, and this he did by singing Liza Lehmann's "Mad Dog" and Edward German's "Four Jolly Sailormen," and then, just for the sake of seriousness, as he termed it, Tschaiakowsky's "Pilgrim Song" and Verdi's "Eri tu." This basso's rapidly increasing success in the concert world can easily be accounted for after one has heard him sing. The voice is one of rare quality, but this is not all; the possessor of it infuses real life and spirit into the songs he sings, and the effect is all that one could desire.

SCHROEDER-MAIER RECEPTION-MUSICALE.

Another very attractive musicale and reception was that given by Theo. Schroeder, one of Boston's most successful vocalists and teachers, and Guy Maier, a young pianist, who has made a very promising debut in the music circles of this vicinity this season. This affair was held in Mr. Maier's Pierce Building studios on Tuesday evening of this week, and was given in honor of Boston's well known artist and poet, Mrs. Salinger, and it was sincerely enjoyed by all who were fortunate enough to be present. Mr. Schroeder was heard in a group of songs from Schumann's "Dichterliebe," two Schubert songs, "Der Wanderer" and "Der Doppelgänger," and two English numbers, "It Was a Dream," by Lassen, and Gilbert's "The Pirate," from "Treasure Island." Mr. Schroeder has won much praise for his fine interpretations of the German Lied, and this has been well deserved. His teaching activities which are very strenuous, have kept him away from the concert field in recent years; however his present intention to devote a part of his time to concert activities next season will be hailed with good cheer by all his friends, for success to him can safely be assured. Mr. Maier is a pianist of extraordinary talent. His share of the program which comprised works by Philipp, Brahms, Liszt, Debussy, Leschetizky, Mendelssohn, and his own "Valse Grotesque," a work of modern type, was most interesting.

MME. SEMBRICH SINGS FOR POLES.

Marcella Sembrich appeared as principal soloist in a program of musical and other artistic attractions given in connection with a Polish Relief Fund concert at the Boston Opera House on Thursday afternoon of this week. Mme. Sembrich sang an aria from Meniusko's "Halka," and a group of varied folksongs. She was in splendid voice and gave of her very best art. The audience was enthusiastic and several extra numbers were added. Timothee Adamowski, the pianist, was heard in Beethoven's Romance in F, and in a Mazurka, by Zarzycki. Others participating in the musical program were Virginia Stickney, cellist, who played Servalis' "Le Desir," and members of the Apollo Club of Boston (Emil Mollenhauer conducting) in Gericke's "Awake My Pretty Dreamer," Pach's "Silent Recollections," and Herbeck's "Maid of the Valley." Over three thousand dollars was realized by the management.

BRANSCOMBE COMPOSITIONS PRAISED.

At a recent concert given by the Chaminade Club in Providence at the Church Hill House, compositions by Gena Branscombe were given exclusively on the program. The composer presided at the piano as accompanist and was assisted in the giving of her compositions by Edna Dunham, soprano; Hugo Schussler, basso, and Samuel Gardner, violinist. The club members as well as the Provi-

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BOSTON - NEW YORK

dence critics expressed warm praise for Miss Branscombe's compositions, and likewise for the artists who interpreted them. The composer can well be proud of her reception at the hands of her Providence admirers, for they too apparently thought as Rudolph Ganz did when he said, "Her songs are among the best America has produced."

The program of these compositions was as follows: "Hail, Ye Tyme of Holie-dayes" (a song of Chrystmasse), serenade ("I Send My Heart Up to Thee"), "My Fatherland" (from the song cycle, "A Lute of Jade"), "I Bring You Heartsase and Roses," "Boot and Saddle!" Dr. Schussler; "A Lovely Maiden Roaming" (from the song cycle, "A Lute of Jade"), "Sleep Then, Ah Sleep," "The Morning Wind" (from the song cycle, "The Sun Dial"), Miss Dunham; "To a Watteau Shepherdess," "An Old Love Tale," "At the Fair," Mr. Gardner; "In Arcady by Moonlight" (from the song cycle, "The Sun Dial"), "I Sing the Battle," "Of My Ould Loves," "When the Moon Is a-Sailin'," Dr. Schussler; "By the Sea," "The Sleep Fairy," "Carnival Canadien," Mr. Gardner; "Happiness," "The Tender Sweetness," "In Granada," Miss Dunham, violin obligato by Mr. Gardner; "Laughter Wears a Lilled Gown," Miss Dunham and Dr. Schussler.

DALCROZE METHOD OF EURHYTHMICS.

Of particular note in local artistic activities during the current season has been the marked progress Renee Longy has made with her students of the Jaques Dalcroze Method of Eurhythmics. Mlle. Longy is among the few prominent disciples of Dalcroze's new science who are now in America successfully imparting their knowledge to the public, and it has been encouraging to see so much interest taken in this immediate vicinity by students of music, in this new order of rhythmical gymnastics, which in time must of necessity make itself widely felt in general musical growth. Mlle. Longy has had thorough training in the method and just previous to her return to America early last fall, had been connected with the faculty of the Dalcroze School in Paris, which is under the direction of Jean d'Udine. She is also quite an accomplished pianist, having studied six years abroad with Maurice Dumesnil and Alfred Casella; so it is, that one finds this interesting young French lady particularly successful as an exponent of her chosen work. To those not acquainted with the teachings of M. Dalcroze, a study of rare interest and decided value awaits them. John W. Harvey in his book entitled "The Eurhythmics of Jaques Dalcroze" points out that "Plato has said, that 'the whole of a man's life stands in need of a right rhythm' and it is natural to see some kinship between this platonic attitude and the claim of Dalcroze, that his discovery is not a mere refinement of dancing nor an improved method of music teaching, but a principle that must have effect upon every part of life." VICTOR WINTON.

Part Songs Published by Oliver Ditson.

Among the new works for women's voices recently published by the Oliver Ditson Company, Boston, are: "The Piper," a dainty setting of Blake's youthful poem by G. Marschal-Loepke; "The Lass With the Delicate Air," Dr. Arne's old English tune, arranged by Clarence C. Robinson; "Love's Yearning," a beautiful Portuguese folksong, arranged by Louis Victor Saar; "Daddy," the well known and tenderly pathetic English ballad by A. H. Behrend, arranged by Ross Hilton; "Il Granatello," a graceful Neapolitan air, arranged by George B. Nevin; "Come Where the Lilies Bloom," a fine old melody on the style of an American folksong, composed by Will L. Thompson, and arranged by Ross Hilton.

For men's voices there are three part songs that deserve special attention: "Come Where the Lilies Bloom," which is also arranged for women's voices; "Voices of the Woods," a clever adaptation for part song of Rubinstein's famous melody in F, with words by Michael Watson; "The Boog-a-Boo," a humorous work, by Arthur Bergh.

For mixed voices there is a still larger choice: "Good-Bye," Tosti's enormously popular ballad, arranged as a ballad by Ross Hilton; "Beauty's Eyes," one of Tosti's successful sentimental songs, arranged by Ross Hilton; "Drink to Me Only With Thine Eyes," the well known old English melody, arranged by Ross Hilton; "The Maple Leaf Forever," usually considered the national song of Canada, composed by Alexander Muir; "Often, Dearest," the delightful quartet from Bellini's "I Puritani," arranged for mixed voices by William Dressler; "Come Where the Lilies Bloom," also to be had for male voices and for female voices; "The Red Scarf," a romantic ballad by Theo. Bonheur, arranged for mixed voices and intended primarily for schools, by Frank H. Brackett.

Augusta Cottlow Coming Next Season.

Augusta Cottlow, the distinguished American pianist, now resident in Berlin, will return for a tour of the United States during the season of 1916-17. Miss Cottlow was obliged to cancel many important European engagements on account of the war, but the contracts hold good and will be fulfilled as soon as the opportunity affords.

A Sibyl Sammis MacDermid Interview.

Sibyl Sammis MacDermid recently gave to a Spokesman-Review, Spokane, Wash., representative the following interesting interview:

"It is something to have climbed the slippery rungs of the ladder of fame while one is still young and fair, but it is even more of an achievement to be able to look down from the dizzy height without showing any signs of light-headedness. Such an accomplishment is that of Sibyl Sammis MacDermid, famous soprano and wife of James A. MacDermid, composer, who will be heard in a recital in the Marie Antoinette ballroom of the Davenport this evening. Incidentally, it would be difficult to say which gives the singer more pleasure, her voice or his songs. . . .

"It is her perfect naturalness, like the charm of an unspoiled child, that sounds the keynote of Mrs. MacDermid's character and exercises a potent spell upon all who come in contact with her, either across the footlights or across the table. One is immediately at home with her.

"By sheer force of personality, backed by strong purpose and a high courage, Mrs. MacDermid has achieved success in an overcrowded profession to which at least one new aspirant is born every day.

"I have worked my way up alone and unaided," said Mrs. MacDermid at the Davenport, "and I am not sorry. There have been offers of assistance from time to time, but always something has prevented me from accepting them. In the end, I have only had myself to rely on. I have studied with the best teachers her and abroad and all through my own efforts. It means that I have worked, but it also

"When he had heard her sing the great man said:

"If I had not engaged my soprano for the season (naming a famous singer) I would take you. Have you ever sung 'Elijah'? Well, get the score and learn it. You never can tell what may happen."

"It was some weeks later, while spending her vacation with friends in Ohio, that Miss Sammis received a telegram telling her to come to New York at once. The soprano had received a sunstroke and was very ill. She rushed to New York and made her first appearance in oratorio with Ffrangcon-Davies, the famous oratorio singer.

"So familiar was he with the oratorio no rehearsal had been deemed necessary. On the way to the theater he questioned her in regard to music and she said:

"I should have like a rehearsal, because I have never even heard 'Elijah' sung."

"I could feel the chill my words put into his heart," laughed Mrs. MacDermid. "But after the concert he told me that he had never had a performance go off more satisfactorily."

"It was Sibyl Sammis who discovered Mr. MacDermid's ability to write the songs she has helped him make famous.

"You see, she sang my songs and I married her out of gratitude," said the song writer, with a look that spoke of a great deal more than gratitude."

Elsa Lyon Praise.

In connection with her engagements in concert and recital, Elsa Hirschberg-Lyon, the dramatic mezzo-soprano, will teach a limited number of vocal pupils at her New York studio, which she will open early next fall. During the summer she will conduct a summer school at her home town, Newark, Ohio, where she will prepare pupils for concert, oratorio and opera. Having won pronounced success in each of these fields of vocal art, Miss Lyon is particularly well prepared to instruct therein.

Recently she was heard at Columbus, where her work called forth the following notice in the Columbus Sunday Dispatch:

"The chief interest in so short a hearing was the voice itself. Miss Hirschberg has developed it from a contralto, without sacrificing the essential quality of that range, to a mezzo-soprano with a high range in which she attains even a high C and comfortably supports a B flat. She sang 'The Year's at the Spring' in a way that we would have believed no mezzo-soprano could. As is the case with all such extended voices, its finest richness is in the range for which nature first designed it, but there is both warmth and quality in most of the upper notes. And to her vocal endowment Miss Hirschberg has undoubtedly added much dramatic and emotional power. She feels her songs poignantly when they so demand."

Chapman Concerts.

William R. Chapman, conductor of the Rubinstein Club chorus of New York, and the Maine Music Festival, has just returned to the metropolis after a successful tour of concerts in New England, where the annual Chapman concerts are given each year for the benefit and support of the local festival choruses. Mr. Chapman's concerts have grown to be an institution in themselves, and have been a source of decided uplift for the cause of good music throughout New England. In many of the cities the sign "sold out" was displayed long before Mr. Chapman and his artists arrived. The artists who accompanied him were Nina Morgana, who won such a distinct success at the last Maine Festival; Florence Hardeman, the talented young violinist, who has recently returned from her studies in Europe with Auer, and Charles Floyd, tenor, with Mr. Chapman at the piano. The criticisms from the press were enthusiastic over the work of the artists, and much credit is due to Mr. Chapman for maintaining the high standard of music and great artists that he has taken to Maine during the past eighteen years.

Wolle Gives Masterly Revelations.

Dr. J. Fred Wolle recently gave an organ recital at the Forest Hill Presbyterian Church, Newark, N. J., and of his performance upon that occasion the Newark Evening News has this to say:

"His performances on this occasion were masterly revelations of his technical facility and surety in fingering and in pedaling, of his artistry in registration and of his confidence and freedom in utilizing the organ's resources to produce the effects intended by the composers and to obtain results pleasing or impressive by reason of delicacy in tonal coloring or sonorous power. Very tenderly did he play the Bach chorale, and in the preludes he showed a breadth of style that, combined with his technical finish, made his performances of them memorable. In the 'Chromatic Fantasia,' with which the recital closed, his artistry was that of the virtuoso."

1915-16

MISS FARRAR MADAME MELBA MR. KREISLER MR. PADEREWSKI

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SYMPHONY HALL, BOSTON

means that I have enjoyed a splendid feeling of independence.

"I made my first public appearance at the ripe age of eight and guess in what—'Little Red Riding Hood!' . . .

"There seemed nothing for it but to return to the prairies of South Dakota," said Mrs. MacDermid, "but when I broached the matter to my teacher she refused to allow me to give up my career and promised to help me find means to continue in Chicago. A church position was secured and a few months later I sang for the leader of the Chicago Band, with the result that I was given the position of soloist when the band went on tour."

"To hear Mrs. MacDermid talk of the various steps of her career that has extended from Pierre, S. D., to Paris, a casual listener would gather that all the good fairies had attended her christening party. In her glowing account there is no hint of the hours of toil, of solitude and discouragement, no word of the innumerable sacrifices, large and small, that have gone into the making of a career, from which none is free.

"Certain it is from her own account that fortune has placed a caressing finger upon the singer. While studying in New York, making it her base of operation for excursions on the concert stage, she went with a friend whose voice was to be tried by the famous impresario.

"And what do you do?" he inquired of Miss Sammis, who replied:

"I sing."

"I thought so, and I want to hear you."

MELANIE KURT WINS NEW YORK OPERATIC TRIUMPHS.

New German Soprano Establishes Herself Firmly in the Favor of Metropolitan Opera House Patrons.

Observation has been made from time to time this season in the operatic chronicles of the *MUSICAL COURIER* of the vocal and histrionic excellence of Melanie Kurt, soprano, who made her bow to a Metropolitan Opera audience as Isolde. A decidedly well warranted reception was given her at that time and her successive appearances have proved her to be a truly versatile artist.

Melanie Kurt began her musical career not as a singer, but as a pianist. When she was only five years of age she started her piano studies and had finished at a conservatory when she reached her thirteenth year. She was awarded a Liszt prize and a medal. For three more years she continued her studies with Leschetizky before she appeared publicly as a concert pianist.

Then it was that she began her vocal studies, and at their conclusion she was engaged at once at the theatres in Lübeck and Leipzig. The wonderful quality of her voice, however, drew her into the dramatic field, and so she began anew to study with Lilli Lehmann and was under her guidance for two more years. Her first engagement then was at the Royal Opera in Braunschweig and from there she went as a member of the Royal Opera Company in Dessau, and from there she was engaged directly for the Berlin Opera.

Melanie Kurt's repertoire includes not alone all the Wagner operas, but she has appeared in almost every Italian and French dramatic role of leading Italian and French operas. Some of her most convincing impersonations are Leonore in "Fidelio," Aida, and Santuzza in "Cavalleria Rusticana."

Mme. Kurt is an equally efficient concert artist. She has given programs of Brahms, Wolf, Strauss and Schumann songs with superior art and charm, and she is even as fine a linguist as she is a singer.

It is said of Mme. Kurt that so thorough is her musical education that she can play a concerto or chamber music program as well as she can characterize one of her Wagner heroines.

The American public will have occasion to admire Mme. Kurt in concerts next season, as she will be heard before her opera season in concerts and recitals all over the country.

These echoes from the New York press are also testimonials to the triumph of Melanie Kurt during this, her first season in New York—only a few from the many ardent expressions of admiration for the soprano:

"Great Ovation for German Soprano. Audience Wild Over Frau Kurt as Isolde. Has Eight Calls.—. . . Mme. Kurt won legitimately the most extraordinary triumph the writer can recall in twelve years of experience as a constant visitor to the big theatre on Broadway.

"Mme. Kurt is a singer in the true sense of the word. More than that, she is a great singer, and, marvelous to relate, not a lyric soprano, nor a contralto, laboring under forced draught, but a genuine dramatic soprano. That was the real secret of her memorable success last night."—Press.

"Her singing, in short, is that of a true artist, endowed not only with rare qualities of voice, but with some of the finer ones of study, and especially with intelligence. . . .

"It was not strange that Mme. Kurt made an immediate success and that she was recognized, evidently, as an important acquisition to the forces of the Metropolitan Opera House."—Times.

"Kurt Scores Great Success as Isolde. Young Singer, at Debut, Wins Ovation.—This was the triumph won by a newcomer in the Metropolitan Company, Melanie Kurt, effected her entrance on the American stage in the role of Isolde. A young singer, but a finished artist; a woman, who besides a beautiful voice, fresh, tuneful, vibrant, sensuously charming, possesses comeliness, intelligence, imag-

ination, dramatic instincts, feeling and a marvelous power of awakening emotion in others.

"A rare wisdom or a fine instinct saved her from the mistake of forcing her tones. Their purity of quality and intonation carried them not only to the ears, but also to the hearts of all who heard them. Long before the end of the first act she had established herself in the favor of an audience which we are tempted to describe as singularly discriminating; and recall upon recall, loud, spontaneous, inspired equally by admiration and gratitude, rewarded her after every fall of the curtain."—Tribune.

"It was a pleasure to hear this fresh, youthful, unworn voice and to note the confidence with which it attacked the boldest phrases of the music. . . . In her interpretation she showed a firm grasp of the content of the role. Her impersonation had warmth, tenderness, force, and intelligence.

"It is long since the Metropolitan stage has seen such pleasing personal success as that of last evening."—Sun.

"Seldom has a new singer been acclaimed so enthusiastically as she was after the first act of the opera, and again after the second.

"Mme. Kurt's voice is pure in quality, and intonation, and of the truly Teutonic volume required in the climaxes of Wagner's operas."—Post.

"Mme. Kurt Hailed As Brünnhilde. Triumph for Star. Kurt Cheered by Crowd.—From whatever angle one examined Mme. Kurt's embodiment yesterday, whether from the standpoint of the student of singing or the student of Wagnerian acting as handed down to us by Lilli Lehmann and other pupils of the Bayreuth master, her Brünnhilde stood out as a well nigh ideal interpretation of one of the most difficult roles in the literature of lyric drama. . . .

"Not once did her noble eloquent voice, so beautiful in itself, vibrate merely for the sensuous satisfaction of the ear. Every tone from the first attack to exhaustion, carried a sustained burden of emotional meaning, drawn from the inner chambers of the imagination."—Press.

"The occasion was made especially interesting by the first appearance of Mme. Kurt as Brünnhilde. She had again an extraordinary success with her audience. . . ."—Sun.

"Mme. Kurt's Brünnhilde had the excellent qualities which were to be anticipated in it from her admirable performance as Isolde at her first appearance on Monday. . . ."—Times.

"Though her great opportunity came in the last act, it was already after the second that Mme. Kurt discovered how profound an impression she had made.

"As in her performance of Isolde, the notable features of Mme. Kurt's Brünnhilde were the rich resonance and power of her voice poured forth with extraordinary assurance and ease, the dramatic intensity and emotional expressiveness of her singing and the plastic beauty of her histrionic interpretation. . . ."—Press.

"If Melanie Kurt had offered nothing but the superb performance she gave last night at the Metropolitan Opera House of Beethoven's mighty 'Abscheulicher' aria she would have made the season's third representation of 'Fidelio' an occasion long to be remembered.

"Needless to say that was not the only notable feature of her profoundly moving portrayal of Beethoven's heroine. Beautiful in appearance, extremely reserved in gesture until the great dungeon scene had been reached, the great German soprano, scorning all superficial means of persuasion, penetrated deep into the emotional substance of the music, and found expression in terms that gripped the feelings with irresistible force. . . ."—Press.

"The third performance this season of Beethoven's 'Fidelio,' which was given at the opera last night, brought a new singer into the cast—Melanie Kurt. It was to have been expected after the engaging qualities which she had exhibited in the five Wagnerian roles in which she has appeared, that Mme. Kurt would not prove disappointing in a character so well adapted to her sympathetic style of action and song. . . .

"It was dramatic singing of the truest type; musical al- ways; strong because of the truthfulness of its declama-

tion; moving because of the sincerity of the pathos which vitalized it; convincing, thrilling, uplifting, ennobling. The newcomer had won her sixth triumph."—Tribune.

"Melanie Kurt appeared for the first time as Leonore. . . . Mme. Kurt, it may be said, achieved an unqualified and indubitable success as one of the finest interpreters of the part heard here for a long time. . . .

"As to her singing, it is on the highest plane of excellence; the voice beautiful and dramatically moving in quality, the technical skill equal to coping with the disheartening difficulties that Beethoven put into his music.

"Her singing of the 'Abscheulicher' air was wholly admirable in its declamation, and expressiveness, in its ringing power, and finished phrasing. In the prison scene in the second act, her histrionic skill and her vocal accomplishment admirably supplemented each other, her part in the scene was of noble pathos."—Times.

"Mme. Kurt's impersonation was one that combines ten- sity and touching beauty, dramatic fervor and tenderness, graceful posturing and picturesqueness. Her voice was supple, brilliant and eloquent with meaning. Her presenta- tion of the great aria in the prison courtyard was thrilling and remarkably effective."—American.

"To Melanie Kurt, who impersonated Kundry for the first time in America, were due in large measure the ex- traordinary results achieved. Her superb portrayal of that baffling character—superb vocally, superb histrionically— added a dramatic potency to the performance that must have inspired the great soprano's artistic associates as well as the enthusiasts on the other side of the footlights, who recalled her so many times after the second act. . . ."—Press.

"But Mme. Kurt had at her command something more than control of her voice. Her musical interpreta- tion was linked with the dramatic essence of the character with a skill that made the total achievement an operatic triumph. . . ."—World.

"The newcomer won her audience by her beautiful vo- calism, her intelligence and her consummate art."—Ameri- can.

"Mme. Kurt gave a very fine performance of Kundry. She was splendid in its merely vocal aspects, not only for her beautiful tone and the prodigality with which she dispenses it, but for subtle variations in its quality to color the mood of the moment. In its histrionic aspect the performance was no less notable."—Times.

"Mme. Kurt's interpretation of the role aroused genuine enthusiasm and sent 'Parsifal' devotees home in a comfortable frame of mind.

"Mme. Kurt's treatment of the role is faithful in all details to the purpose and directions of the composer. It has all the sinister wildness of the first act, all the urgent seductiveness of the second and all the conquered sub- servience of the third. Especially noteworthy was the pregnant meaning of her excellent acting in the first act.

"Mme. Kurt sang the music with abundant voice and with a wide range of vocal color."—Sun.

American Institute Reception.

Kate S. Chittenden, dean of the American Academy of Applied Music, New York, issued several hundred cards, in the name of the faculty, inviting the recipients to a musical reception held at the Institute, March 27, 4 to 6 p. m. A program of modern music by pupils of Miss Chittenden was given, and consequently some unusual virtuosi performances ensued. Floral decorations, candelabra and a general social spirit pervaded the roomy quarters, tea was served, and many prominent people were to be seen.

Following was the musical program: "The Wedding Day" (Grieg), Teresina Cavigner; "Memories of the Past" (Sokalsky), prelude, op. 20, No. 1 (Laidow), Hazel Teats; "Grande Valse," op. 88 (Moszkowski), Coralie Flasket; "Barcarolle Vénitienne" (Godard), Eleanor Vredenburg; "Souvenir de Pausilippe" and "Tarantelle" (Moszkowski), Alice R. Clausen; "The Coming of Arthur," "Eroica Sonata" (MacDowell), Annabelle Wood; "A Tin Soldier's Love," "Bluettes" and "Elfin Round" (Edgar Thorne), Anna Curtiss; "Two Pierrot Pieces" (Cyril Scott), Gretchen Thayer; "The Lark" (Glinka-Balakireff), Rose Karasek; "Valse Caprice" (Rubinstein), Elsie Lambe.

The "Duet Concert" recently given by advanced pianists and singers studying at the American Institute of Applied Music, will be repeated today, Wednesday, March 31, 3 p. m. at Lord & Taylor's. The pianists play standard classic and modern works, and the vocalists sing modern duets. The interest aroused at the first concert at Chamber Music Hall was so great that it resulted in the two others immediately following.

"Did they sing any pretty songs at Sunday school?" asked grandma of five year old Stella upon her return home.

"Only one," replied the youngster. "It was something about Greenland's ice cream mountains."—Houston (Tex.) Chronicle.

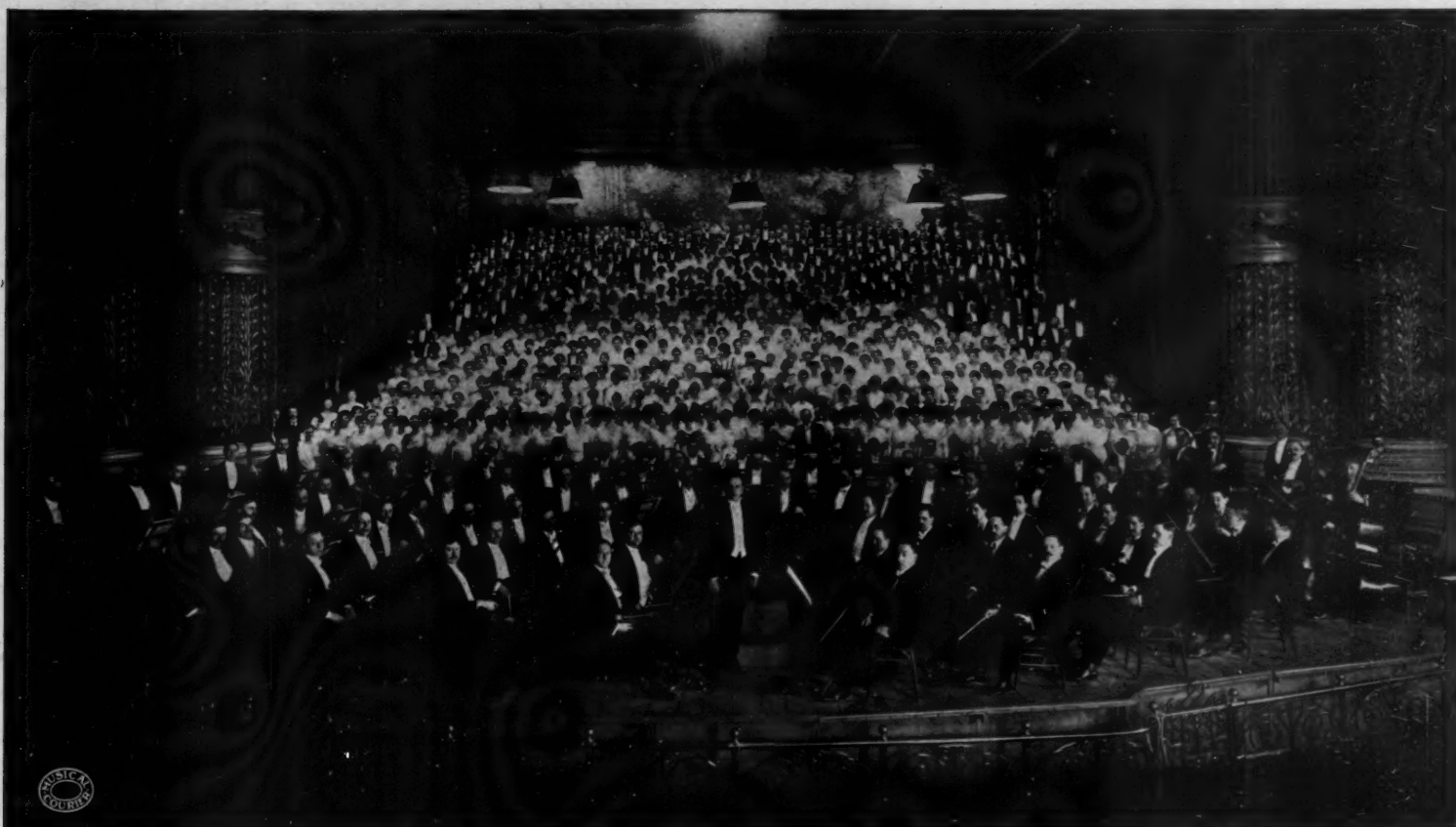
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PHILADELPHIA ORCHESTRA, LEOPOLD STOKOWSKI, CONDUCTOR, AND CHORUS OF 800 VOICES AT PENSION FUND CONCERT OF THIS ORCHESTRA. This photograph was taken Thursday evening, March 4, at the Academy of Music, Philadelphia, when Mendelssohn's symphony-cantata, "Lobgesang," was given a brilliant performance. The huge chorus was drawn from the principal choral organizations of the "Quaker" City. The soloists were Florence Hinkle, soprano; Emma Roberts, mezzo-soprano, and John F. Braun, tenor.

Lenox Academy Changes Name.

April 1 the "Lenox Academy of Music" will pass into the reorganized control of "The Public Academy of Music of the State of New York," 172 East 117th street, between Lexington and Third avenues. The entire system has been placed on self supporting basis, not controlled by any organization. No work has been spared in the past to make this a high class graduating school for opera, concert, and a teachers' training school, with a special department for children. A small fee is payable monthly, and applied to the fund of the academy. Very poor children unable to pay will make special application, which requires the signature of two persons. Applications should be made personally between the hours of 10 a. m. and 8 p. m.

The classes of the Public Academy will take up the following studies:

Elementary Class I. Elements of music, notes in the different clefs, expression, time solfège reading.

Elementary Class II. Scales, their construction, intervals, solfège reading.

Advanced Class I. Chords, their construction, history of music, solfège singing and elementary ear training.

Advanced Class II. Application of chords, history of music, instruments and their technique, solfège singing, old clefs and their notation, ear training, concentration, memory.

High School Department I. Analysis of classical and modern music, acoustics, solfège singing, counterpoint, musical form.

High School Department II. Analyzing of classical and modern music continued, fugue and canon, musical form continued, score reading.

Academy Department, Post-Graduate Course. Composition, exercises in composition, conducting, a résumé, "How to Practice," a five-minute talk at every class lesson. Hand gymnastics.

The academy maintains two orchestras—junior and senior.

The recent concert arranged and conducted by Professor Reppert, for the benefit of the Teutonic Alliance, netted the Germans \$468.04. A letter of thanks has been received by him from Ambassador von Bernsdorff, acknowledging the brilliant success of the affair, and warmly endorsing him.

Gabrilowitsch Recital.

That exceedingly popular Russian pianist, Ossip Gabrilowitsch, gave his fifth New York recital at Aeolian Hall last Saturday afternoon, March 27, and once more demonstrated anew his strong hold on our local music lovers by attracting an audience that filled the house completely.

Schumann's magnificent C major fantasia is music that appealed vividly to the fertile fancy of the player and to his pronounced dramatic sense, and he gave the work with tremendous sweep and with intensely moving sentiment. Altogether it may be said that Gabrilowitsch never has done anything more impressively in this city. Again in Schumann's "Carneval" he struck an exalted key that

transported his hearers as much as it delighted them and made of the series of morceaux a succession of miniature tone poems, filled with a wealth of interesting interpretative detail and fascinating nuances in color, rhythm, and dynamics. Also the whimsical humor necessary to the correct reading of the "Carneval" was amply in evidence in the Gabrilowitsch exposition.

The only other composer on the program was Chopin, represented by two nocturnes, two études, the G minor ballade, the C sharp minor valse, the B minor scherzo, the A flat polonaise. Gabrilowitsch always has ranked as one of the Chopin players of rare insight and unusual charm and on this occasion he sustained his reputation brilliantly. Mellow in tone, impeccable in technique, faultless in phrasing, and unerring in the skill with which the salient musical characteristics were set forth, the Gabrilowitsch pianism reached memorable heights in his presentation of the Chopin list, and resulted in round after round of demonstrative approbation for the performer. His clientele in the metropolis is one of the largest that follows any pianist, and that fact is not to be wondered at after listening to his splendid and stimulating recital last week.

Extensive List of Guitar Music.

Oliver Ditson Company, of Boston, has an extensive list of guitar music, which players of Spain's national instrument will do well to examine. There are, among other works, seven compositions and arrangements by G. C. Santisteban that reveal a musician who has thoroughly mastered the peculiar technical intricacies of the guitar. The names of these effective but by no means difficult pieces are: "Aloha Oe" and "Like No a Like," which are both Hawaiian airs; "Home, Sweet Home," "Nearer, My God, to Thee," "Badinage," "Adios," "In Happy Moments."

This music is printed on a page that is smaller than full size music and larger than octavo. It is convenient to handle and artistic in appearance.

Mme. Morrissey's Unique Honor.

To be made an honorary member of the bass section of a Brooklyn choir is the latest distinction that has come to Marie Morrissey, the well known contralto. Mme. Morrissey sang recently as a guest member of the choir in question, and she was much amused a few days later to receive official notice of her appointment, signed by each of the members, as a "full fledged member" of this section of the choir.

On Easter Sunday Mme. Morrissey will begin her work as leading contralto of the Fifth Avenue Presbyterian Church.

PHILADELPHIA PARAGRAPHS.

Philadelphia, Pa., March 26, 1915.

Wanda E. Groeneveld, soprano, gave an interesting recital in Griffith Hall last Saturday evening, with Gurney Mattox, violinist, and Henriette E. Groeneveld, pianist, assisting. Miss Groeneveld's most pretentious number was the "Ah Perfido" recitative and aria of Beethoven; and her most interesting offering was a group of songs which included Nevin's "La Chanson des Lavandieres," a "Rhapsodie" by Tipton, and a "Romance" by Debussy. She is possessed of a voice of fine quality and has achieved complete mastery of it in all registers.

SAMAROFF-RICH RECITAL.

A concert of notable significance will be the Samaroff-Rich recital in Witherspoon Hall on Wednesday evening, April 7. The success of Olga Samaroff from coast to coast has been one of the conspicuous features of the current season, and her appearance again in this city with Thaddeus Rich, the able concertmaster of the Philadelphia Orchestra, promises to be conspicuous among the offerings of a notable season. The concert is under the local direction of Helen Pulaski Innes.

ZOE FULTON SINGS WITH GLEE CLUB.

Zoe Fulton, the Pittsburgh contralto, was the principal attraction at the annual concert of the Glee Club of the Fifth Baptist Church last Tuesday evening. Miss Fulton, who was formerly with the Aborn Opera Company, revealed clearly the well trained opera singer in "O mio Fernando" from "La Favorita," her principal number. She sang the "Song of the Shirt" and the ever popular Tosti "Good-Bye." Frederick J. Balmond conducted.

MYRNA SHARLOW SINGS AMERICAN SONGS.

Myrna Sharlow, soprano, and Clifford Vaughan, pianist, gave a concert at the Philomusian Club, on invitation of Mrs. Perley Dunn Aldrich, chairman of the music committee, last Wednesday evening. Conspicuous among Miss Sharlow's offerings was a group of songs by the American composers Clough-Leigher, Beach, Bibb and La Forge.

PHILADELPHIA NOTES.

Mrs. Charles C. Collins arranged the regular weekly program of the Matinee Musical Club at the Roosevelt last Tuesday afternoon. Mrs. Frederick W. Abbott, president of the club, was the guest of the Rubinstein Club in New York City on Saturday, March 20. The last of the series of five dances for the club house fund was held at the Roosevelt last evening.

H. P. QUICKSALL.

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WHAT THE JURY THINKS.

SCHOLA CANTORUM CONCERT, MARCH 18.

Tribune.

Why the noblest of musical instruments, the human voice, should be treated as if it were no better than a bagpipe and made to hum and "ha" and buzz when it might be enlisted to heighten the expressiveness of poetry, we are at a loss to understand. Folksingers use their tunes for many and diverse songs and ballads, and there is no reason why we should not have had an articulate song yesterday.

"CARMEN," MARCH 18.

Globe.

The fact that Martinelli sang the part (Don Jose) for the first time in French in public more than excused the faults in his diction.

Evening World.

Martinelli's "Flower" song was something to be remembered for the beauty with which he uttered it.

Evening Post.

The third act also was better than those which preceded it, but Mr. Martinelli has much to learn about the way a man would feel and act under the circumstances.

Evening Post.

Martinelli forgot that volume does not mean warmth.

World.

The voice was not at its best in the "Flower Song."

Herald.

Amato's Escamillo was brilliant.

Staats-Zeitung.

Amato made of the Toreador a figure brimming over with life and temperament.

Tribune.

Martinelli's diction was far from good.

BOSTON SYMPHONY CONCERT, MARCH 18.

Evening Sun.

As an approach to novelty in music, "Ormazd" by F. S. Converse) was enjoyable to hear.

Evening Journal.

The chief idea in "Harold in Italy" has little that is striking or compelling . . . it has only a modicum of the characteristic fantastic power of Berlioz's genius.

Globe.

"Ormazd" is a bombastic, empty, noisy piece, recalling now Rimsky-Korsakoff, now Liszt.

Mail.

Percy Grainger took "Irish Tune from County Derry" somewhat faster than it is generally played and produced his best choral effects by having the melody and important phrases of the harmony sung on the open vowel while the accompanying notes were merely hummed.

Mail.

His French was excellent.

Evening Post.

The audience applauded vigorously the beautiful song in the second act, although Mr. Martinelli sang that less well than he did the rest of the opera.

Staats-Zeitung.

He has the correct colors in his palette for this part. He was surprisingly fervid.

American.

He sang the music with the beauty that lies within intelligent restraint.

Staats-Zeitung.

He was in brilliant voice, singing the "Flower Song" feelingly and with beauty of tone.

Tribune.

He is not an ideal Toreador, either in song or act.

Evening Telegram.

He seemed heavy and uncouth. His voice, too, seemed a mere shell of its former power and beauty.

Sun.

His French was well enunciated.

Sun.
"Ormazd" was kindly received last night.

RUSSIAN SYMPHONY

Globe.

(Scriabine symphony) The light contrivance produced crude results. The succession of colors on the screen, with little modulation and a prevailing thinness, seemed so childish that it strengthened those who had come to mock.

Evening Post.

The whole thing (Scriabine symphony) seemed childish and it certainly was a bore long before it was over.

ETHEL LEGINSKA'S RECITAL, MARCH 20.

Press.

She performed Schumann's G minor sonata in an artificial and spasmodic style.

RODERICK WHITE'S RECITAL, MARCH 23.

Tribune.

He played with very little appreciation of the style demanded by the rich violin classics.

Tribune.

He played not always with purity of intonation.

Herald.

It evidently made no impression on the audience, which was almost silent at its close.

CONCERT, MARCH 20.

Mail.

In themselves, however, the colors were fascinatingly beautiful. The surface of the screen, in its varying shades, suggested a kind of changeable silk of a hitherto unsuspected versatility.

Evening Sun.

Hypnotic it was, if you please.

Tribune.

Her reading was poetic, delicate and sincere.

Globe.

He has all the equipment of a great violinist . . . interpretative talent of the highest violinistic quality.

Globe.

He has an absolutely true intonation.

KANSAS CITY MUSIC TEACHERS' ASSOCIATION ELECTS OFFICERS.

Worthy Objects of the Organization—To Seek Credit in Public School Curriculum for Talented Music Pupils—Missouri Musical Contest—Sixth Symphony Concert.

Kansas City, Mo., March 25, 1915.

The Kansas City Music Teachers' Association met recently and elected officers for the coming year as follows: President, Alfred Hubach; vice-president, Geneve Lichtenwaller; secretary, Cora Lyman; corresponding secretary, Charles H. Cease; treasurer, Ella van Huff; auditor, Grace L. Brisbane; committee on program, Gertrude Graham Walker, Mrs. Leslie Beard, Powell Weaver, Earl Rosenfield; social committee, Louise Parker, Jennie Schultz and George Dean.

The object of the association, as expressed in the constitution, the elevation of the standards of teaching, the stimulation of musical appreciation and the cultivation of a fraternal spirit among its members. The association also will early begin to seek some sort of credit in the public school curriculum whereby talented pupils may devote themselves seriously to music while correct technical habits may most effectively be formed.

MISSOURI MUSICAL CONTEST.

Sedalia, St. Louis and Kansas City divided the honors in the Missouri musical contest conducted by the National Federation of Musical Clubs here last week. Gladys Baldwin, who won the violin contest, is a Kansas City girl, a graduate of Kansas City Conservatory and pupil of Francois Boucher; Mary M. Allen, who won the vocal prize, is one of the favorite St. Louis singers. Mabel de Witt, of Sedalia, won the piano prize. She has been a pupil of Ernesto Consolo. These women are to go to Los Angeles later.

SIXTH SYMPHONY CONCERT.

The sixth symphony concert occurred Tuesday afternoon, March 16. It was another entire orchestra affair and every one seemed to like it. The concertmaster, Henri Shostac, played the "Fantasie de Concert," by Rimsky-Korsakow, revealing much fine violin technique and a deep sympathy with this Russian composer. The "no encore" rule was broken and Mr. Shostac was obliged to play again. Beethoven's first symphony was a pleasure to hear;

also the Humperdinck overture to "Hansel and Gretel," which Mr. Busch loves to conduct.

KREISLER'S RECITAL.

Fritz Kreisler made his initial bow to a Kansas City audience a few days ago under the local direction of Mr. Fritschy. The violinist played to a capacity audience. Carl Lamson was the accompanist.

LOCAL ORGANISTS' MEETING.

The Kansas City Association of Organists held its March meeting in the Mary Adkins Hall.

GENEVE LICHTENWALLER.

Oliver Ditson Mandolin Music.

A large quantity of mandolin music has been and is being published by the Oliver Ditson Company, of Boston. In the Mandolin Folio, a collection of sixteen compositions arranged by H. F. Odell, mandolinists will find much to interest them as music and to develop their technical skill.

The compositions in the folio are: "Light Brigade," overture; "Fads and Fancies," a bagatelle; "Abila," intermezzo; "Simplicity," all by R. Gruenwald; "The Dainty Shepherdess," by Henri Beaumaire; "Aethea Waltz" and "Springtime," by F. P. Atherton; "The Boys in Khaki," by C. W. Bennet; "Sweet Love" concert gavotte, by R. Vollstedt; "Evening Chimes" idyl and "By Moonlight" serenade, by T. H. Rollinson; "Forget-Me-Not" intermezzo, by Allan Macbeth; "On Tiptoe," by Lucius Hosmer; "Zigzag," intermezzo capriccioso, by Richard Ferber; "Norwegian Slumber Song," by J. Francis Gilder; "Friendly Greeting" march, by Fred Luscomb.

These works are all to be had in arrangements for first and second mandolins, guitar, and piano.

There are also a number of selections arranged for mandolin orchestra, consisting of first, second and third mandolins, tenor mandola, mando-cello, mando-bass, guitar, banjo, flute, cello, piano.

Such works as: Selection from "Aida," selection from "Pirates of Penzance," "Melodies of the British Isles," "Popular Italian Melodies," Fifteen Sacred Melodies are in themselves enough to indicate the class and scope of the mandolin music published by the Oliver Ditson Company. The editions are beautifully printed on a high grade paper.

Ellis Clark Hammann Engagements.

Among the many important engagements which that busy Philadelphia pianist-teacher-accompanist, Ellis Clark Hammann, has filled in February and March may be mentioned the following:

February 2—Accompanied Hans Kindler, cellist, at a recital in Philadelphia.
February 6—Accompanied for the Orpheus Club of Philadelphia.
February 5 and 7—Accompanied Wassily Besekirsky, violinist at a recital in Bryn Mawr, Pa.
February 24—Gave an organ recital in Philadelphia.
February 25—Gave an organ recital at Drexel Institute.
March 6—Gave a miscellaneous recital in Philadelphia.
March 8—Accompanied at Orpheus Quartet recital.
March 11—A private musicale at the Orpheus Club, Philadelphia.
March 16—Accompanied Henri Scott, basso, and Hans Kindler, cellist, in recital.
March 17—Accompanied for Hans Kindler at a private musicale.
March 25—Accompanied for Hans Kindler at a private musicale.
March 27—Accompanied for the Orpheus Club and for John Barnes Wells, tenor, at the Union League, Philadelphia.

Mr. Hammann's sympathetic accompaniments and thorough musicianship have made him a general favorite with the musical public and his services are much in demand.

Tacoma Lenten Music.

Four Sunday evening Lenten musical services by the Trinity parish choir, of Tacoma, Wash., were as follows: February 21, a program of Gounod music; March 7, a program of J. H. Maunders music; March 21, a program of pipe organ music, and Palm Sunday, March 28, a cantata "Olivet to Calvary," by J. H. Maunders.

Jason Moore is the organist and choirmaster. The soloists on the various programs were Mrs. Harry Fernyhough, soprano; Mrs. George C. Hastings, soprano; Master Robert Leahy, soprano; Mrs. Frederic W. Keator, contralto; William Dickson, tenor; Martin Carlson, tenor; William Bertram, basso; Agnes Lyon, violinist; Mrs. Thomas V. Tyler, pianist.

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ST. LOUIS SYMPHONY CONCERTS.

St. Louis, Mo., March 24, 1915.

The St. Louis Symphony Orchestra program of March 19 and 20 was an all Tchaikowsky one, and contained the "Pathétique" symphony, piano concerto No. 1 in B flat and the "Francesca da Rimini" op. 32. In the "Pathétique" the orchestra was never heard to better advantage. The players shared with Conductor Zach the ovation tendered them by the enthusiastic audience. Olga Samaroff was the soloist, playing in a most appealing manner and holding the audience spellbound. In the first movement of the concerto she displayed much brilliancy and power. The second movement was given in a most delicate manner and the finale was a grand climax. An encore was heartily demanded and Mme. Samaroff responded with Tchaikowsky's "Humoresque." The closing number by the orchestra, "Francesca da Rimini" fantasia, was given a most dramatic reading.

SUNDAY "POP" CONCERT.

The final "Pop" concert of the season was given last Sunday afternoon, the affair being a brilliant success in point of attendance as well as musically. Every seat in the house was sold out, chairs had to be placed in the orchestra pit, and many were turned away. Mr. Zach gave a very fine program of classical as well as light music, which so delighted the audience that many encores were demanded and played. Hugo Olk, concertmaster of the orchestra, was the soloist of the afternoon. His contribution was Saint-Saëns' "Rondo Capriccioso." Mr. Olk's bowing is very graceful, his tone clear and round, and his interpretation full of color and feeling. The applause which followed his playing was prolonged and he responded with a beautiful rendition of Leonard's theme on a fantasia by Haydn.

SYMPHONY TEA TALK.

Another large audience attended the "symphony tea talk" last Thursday afternoon. Victor Lichtenstein explained the all Tchaikowsky program of the St. Louis Symphony concert with Edna Stoessel at the piano. The "symphony tea talks" have become so popular that the Symphony Society has decided to continue them next year.

LICHENSTEIN-STOESSEL CHAMBER MUSIC.

Victor Lichtenstein, violinist, and Edna Stoessel, pianist, assisted by Mrs. V. Lichtenstein, Lieder singer, gave a charming chamber recital at the Musical Art Hall last Wednesday evening to an audience of 300. The sonatas in G by Rubinstein and J. G. Carpenter were given a fine performance by Mr. Lichtenstein and Miss Stoessel. Mr. Lichtenstein played solos by Tenaglia, Debussy and Dvorák-Kreisler. He has complete repose, playing with certainty and poetic feeling. Mrs. Lichtenstein pleased best with her German songs by Schumann. She has a clear, sweet voice of warmth and lovely quality. The accompaniments were ably played by Miss Stoessel.

MAY BIRDIE DITZLER.

"Undine," Published by John Church.

A new lyric tone poem called "Undine" has just been published by the John Church Company. The poem is by Edwin Markham, and the music is by Harriet Ware. It is a work in which the publishers have great faith. In a well written circular sent out with the score they state that "the story of 'Undine,' which Mr. Markham has retold in a poem rich in glowing color and spiritual exaltation, is the old legend of the lovely sea nymph, a child of the elements, not a human being, therefore without a soul. Unlike her companions, content with their joyous span of existence and ready to dissolve as foam of the sea when it is over, 'Undine' chooses sorrow and suffering, the companions of human love, in order to win a soul. Her struggle to carry out her high resolve and its triumphal accomplishment as presented in the various phases of Mr. Markham's beautiful poem, offer opportunities for musical treatment which Miss Ware has improved to the full.

"Miss Ware ranks among the best of American song writers. She has that extended imagination that grasps whatever melody seems best to invest her text with beauty. She has a rare sense of the daintier touches. Her compositions suggest fertile musical resource. They have a flavor of the unusual, grace of melody and lilt of rhythm."

It is hardly necessary to say more except to state that "Undine" may be sung in concert form by a sextet of soloists and as a choral work for female voices. It is also suitable for the theatre and may be given with costume and scenery. The time of performance is from thirty-five to forty minutes.

WORK OF
NEW YORK ORATORIO SOCIETYUNDER THE CONDUCTORSHIP OF
LOUIS KOEMMENICH

PRAISED BY DAILY PRESS

Only criticisms worthy of especial mention followed the performance in Carnegie Hall, last Wednesday evening, March 24, of the Oratorio Society of New York, under the able conductorship of Louis Koemmenich. Some of the comments of the daily press are as follows:

... the chorus, on the whole, acquitted itself creditably. The last chorus was sung with thrilling effect, all its grandeur being brought out.

Wolf-Ferrari's "Vita Nuova" is far more inspired than any of the operas of his which had a brief vogue on this side of the water. Even in those works it was evident that choral composition is his specialty. There are splendid ensembles in his oratorio, the first chorus being one of the most impressive numbers in the whole realm of choral music. Like a surging sea of sound, the vocal waves rose and sank—it was superb singing, for which Mr. Koemmenich and his choir cannot be praised too highly. The "Dance of the Angels" had to be repeated, and there were other fine climaxes.—New York Evening Post, March 25, 1915.

The Oratorio Society first made "La Vita Nuova" known here over seven years ago. The performance of the work by the society in Carnegie Hall last night proved how well it stands the test of time. The peculiarities of treatment and style that stood out at a first hearing now seem natural, inevitable. The music is engrossing in its unconventional beauty, in the sense of remoteness, of other worldliness that it breathes. It transports the listener from the atmosphere of theatres and concert halls, to the realm where emotion has risen above stress and heat, and art is not a vain thing. It is much for a composer to impress thus his contemporaries. Wolf-Ferrari has done it here and with means comparatively simple.

The performance on this occasion, directed by Mr. Koemmenich, was of a kind to reveal to the listener the special quality and beauty of the work.—New York Globe, March 25, 1915.

The choir was, as usual, under the direction of Louis Koemmenich, and, taken all in all, it gave a very creditable account of itself. Its volume and resonance of tone were good, its attack sure, and it usually sang with spirit ... on the whole the singing of the great Bach "Magnificat" compared favorably with anything the society had accomplished in recent years.—New York Tribune, March 25, 1915.

Wolf-Ferrari's setting of Dante's remarkable love-biography again made a deep impression by its consistent individuality of expression. The chorus was augmented by the boys' choir of St. Ignatius Church, and the orchestra had the assistance of Frank L. Sealy at the organ and Charles A. Baker at the piano.



LOUIS KOEMMENICH.

Carnegie Hall
New York
Wednesday Eve'g
March 24, 1915

Mr. Koemmenich achieved good results both in the choral and in the purely orchestral parts. The "Angels Dance," with its unique combination of harp, piano and plucked strings had to be repeated.—New York Evening Mail, March 25, 1915.

The performance of the two monumental works was carried out with the genuinely musical spirit which inspired Louis Koemmenich, the director, as well as the chorus, soloists, and orchestra, and spurred it on to the best kind of a production. The chorus was prominent, which in the conclusion reached a distinct goal in strength, and yet in no way in the detail roused the desire for a more full and more beautiful tone.—New York Deutsches Journal, March 25, 1915.

The third concert of the season of the New York Oratorio Society which took place in Carnegie Hall yesterday with this excellent chorus, under the direction of Louis Koemmenich, reached a fine conclusion, and this fact is also recognized by the public. Mr. Koemmenich chose therefore the two most recognized works, namely Bach's "Magnificat" (second performance of the society) and Wolf-Ferrari's "Vita Nuova." The last named work was produced in New York for the first time at an evening's concert at the Metropolitan Opera House, and attained almost a sensational success. This success was repeated last evening and the repetition of the chorus was a new triumph for the capability of the director.—New Yorker Herald, March 25, 1915.

Certain things in the singing of the chorus were noteworthy. The tone of the sopranos was exceptionally good ... "La Vita Nuova" is fascinating and one of the most original of modern choral works. Its orchestration is strange. An intermezzo employs only two harps, pizzicato strings and a piano. Last night it was applauded until Louis Koemmenich repeated it. The work makes use also of a boy choir, that appearing last night being from St. Ignatius' Church.—New York Herald, March 25, 1915.

Between Bach's most stupendous "Magnificat" strangely unlike the old canton of Leipsic in its Latin words and Wolf-Ferrari's "La Vita Nuova" in liquid English translation of Dante, the Oratorio Society ended its season in a blaze of glory at Carnegie Hall last night. As the audience came late it missed part of Bach. But it let a whole flock of limousines wait till the end of the later music, a poet's dream of transfigured love and vision of sudden death, and it encored outright the Symphony Orchestra's "Dance of the Angels."

Clarence Whitehill proclaimed the words of Dante as a singing character from his own sonnets with rare feeling and still rarer diction. Heavenly harps, bell chimes and in lieu of the "Celesta" a piano played by Charles A. Baker gave exotic flavor to the score. Thirty choir boys of St. Ignatius' Church were added to Louis Koemmenich's chorus of 300, and the final climaxes, with Frank Sealy at the organ, gave a pageant of the tone worthy of the author of the "Paradise."—New York Evening Sun, March 25, 1915.

When one considers the absolute correct principles—that the value of an art work or a performance is decided through the presence of preferences and not through the absence of faults then we may appreciate the work of the Oratorio Society under Mr. Louis Koemmenich with words of great praise. The choir lived up to its reputation in fullest measure in Bach's "Magnificat" and revealed moments of extraordinary strength. The second part of the program consisted of Wolf-Ferrari's "La Vita Nuova." The choir of the Oratorio Society and its conductor, performed this work through its excellent repetition to new victory.—New York Staats Zeitung, March 26, 1915.

Marquis Conservatory of Music.

Marquis Conservatory of Music, located at Clarendon, Tex., is one of the progressive musical institutions of Texas. It has a good choral society which will give Cowen's "Rose Maiden" in a few weeks. The conservatory orchestra is preparing also a classical program for the near future. This program was given by conservatory students at a recital on Monday evening, March 8: Piano duet, "Echoes of the Ball" (Gillet), Laura Anthony and Pearl Fletcher; piano, "Bergeronette" (Mercier), Lillian Steed; clarinet, "How Can I Leave Thee" (Cramer), John McNamara; piano, "The Frogs' Jubilee" (Marshall-Loepke), Anne Myra Bennett; piano, "Polka Gracieuse" (Becker), Annie Laurie Willis; violin, "To a Wild Rose" (MacDowell), Paul Bauer; piano, "Moto Perpetuo" (Rogers), "Rustic Dance" (Howell), Myrtle Ardery; piano, "L'Argentine" (Ketterer), Oressa Teague; piano, fifth nocturne (Leybach), Iva Prachar; cornet, "Come Buy My Roses" (C. A. White), Carl Bennett; piano, "Enfant Cheri" (C. Bohm), Lois Smith; piano, "Invention" (two voices), No. 8 (Bach), "The Flute Player" (B. Wolf), Virgie Manley; piano, "Second Mazurka" (Godard), Leta Warren; violin, "The Little Prince" (Krogmann-Grun), Garland Crump; piano, "Dancing Doll" (Poldini), "Scarf Dance" (Chaminade), Pearl Fletcher; violin, "The Lost Chord" (Sullivan), Ellen Swenson; piano, "Impromptu," op. 90, No. 2 (Schubert), Nannie Sims.

This is reported to have been largely attended and that the students merited much applause.

Rose Adelaide Marquis is the director of the conservatory, also teacher of piano, violin and theory.

Associated with Miss Marquis on the faculty is Arthur Lorin Larson (violin, harmony, history of music), Elizabeth Clayton Powell (piano), Gypsy Ted Sullivan (voice culture), and Mrs. Frank Tresise (director of the department of expression and oratory).

Kathleen Lawler, an Attractive Singer.

Kathleen Lawler, a young soprano of parts, sang a program of songs in the Little Theatre, New York, Thursday afternoon, March 25. She is endowed first of all with a voice of lovely quality, capable in its flexibility of good coloratura, and one which adapts itself likewise well to legato, and she uses it with a musical intelligence which augurs well for her more mature work. Clear, easy diction was an admirable feature of her singing. Combined with these gifts is a delightful personality. A good sized audience applauded the young singer heartily and showered her with spring flowers.

Jean Verd assisted materially with sympathetic, reliable accompaniment and piano solos.

This was the program: "Se tu m'ami sospir" (Pergolesi), "Chi vuol la zingarella" (Paisiello), "Voci di primavera" (Strauss), "Immer leiser wird mein Schlummer," "Ständchen" (Brahms), "Mondnacht," Schumann, "Auf dem Wasser zu Singen" (Schubert), Miss Lawler; "Clair de Lune," (Debussy), "Legend of St. Francois de Paule" ("Walking on the Waves") (Liszt), Mr. Verd; ariettes

oubliées: "C'est l'extase," "Il Pleure dans mon cœur," "L'Ombre des arbres dans la rivière," "Green," (Debussy), "Villanelle" (Dell'Acqua), "The Crying of Water," "Rhapsodie" (Campbell-Tipton), "Star Trysts" (Marion Bauer), "The Morning Wind" (Gena Branscombe), Miss Lawler.

Both artists are in America at present because of the unsettled conditions abroad. It is understood that Miss Lawler has sung in opera in Paris.

Debut of Edith Wade.

Edith Wade will give a violin recital at Aeolian Hall, New York, on Thursday, April 8, at three o'clock, her first appearance in America except for a concert in which she appeared with Emilio de Gogorza at Windsor Hall in Montreal last February. Her accompanist will be Andre Benoist. Miss Wade has studied in Geneva under Henri Marteau, in Berlin under Carl Flesch, and in Paris with Georges Enesco, the Roumanian composer and violinist.

During her four years at the Geneva Conservatory, Miss Wade won first prize and a teacher's diploma, and two years later another prize from thirty other contestants, which put her in the virtuosity class with the right to make public appearances. She also holds the position of professor suppleant for Hugo Heermann, but has seldom exercised this privilege. Miss Wade is said to be the only American who ever won the first virtuosity prize.

Mme. Van Der Veer Chosen.

Nevada van der Veer, the contralto, is being congratulated on her appointment to the much sought position of soloist of First Church of Christ, Scientist, of New York. Mme. van der Veer, who is one of the most popular singers in the concert and oratorio field, was chosen after over fifty applicants for the position had been heard. The opportunity came to her wholly unsought, the choice falling to her solely on the strength of her success in the concert field, and the salary offered is said to be the largest paid any church singer in New York. In addition to her church work Mme. van der Veer—and her husband, Reed Miller, the popular tenor—will be heard in recital, concert and oratorio next season under the management of Loudon Charlton.

Friedberg Artists in Demand.

Adele Krueger, the soprano, who has filled over forty concert engagements during the present season, and Nana Genovese, contralto, formerly connected with the Manhattan Opera Company, who was compelled to remain in this country on account of the war, have just been engaged for a joint recital spring tour of fifteen concerts during the months of April and May, in the cities of Connecticut and Massachusetts.

Adele Krueger, as well as Nana Genovese, who are under the management of Annie Friedberg, have just renewed their contracts.

Celine Verkerk in "Quaker City."

At the Little Theatre, Philadelphia, Pa., on Wednesday afternoon, April 14, Celine Verkerk, the soprano whose debut in concert at Aeolian Hall, New York, recently created somewhat of a sensation, will give a song recital, assisted by Louisa Hopkins, the gifted pianist. This will be the program:

Polonaise in F sharp minor, op. 44.....Chopin
St. Francis of Assisi Preaching to the Birds.....Liszt
Miss Hopkins.

Aimons-nous.....Saint-Saëns
A toi.....Bembridge
Non credo.....Widor
Ouvre tes yeux bleus.....Massenet
Voglein, wohin.....Leo Braun
Ich trage meine Minne.....R. Strauss
Jugend.....N. Van Eyken
Kurze Antwort.....N. Van Eyken
Mme. Verkerk.

The Erlking.....Schubert-Liszt
Reflets dans l'eau.....Debussy
St. Francis of Paule Walking on the Waves.....Liszt
Miss Hopkins.

La colomba.....K. Schindler
Se tu m'ami.....Pergolesi
Jonge Liefde.....G. Mann
Wiegenlied.....C. Van Rennes
How Do I Love Thee.....H. Ware
Damon.....H. Stange
I Came with a Rose.....Frank la Forge
The Danza.....Chadwick
Mme. Verkerk.

Walter Kiesewetter will be at the piano.

Connell Sings "Seven Last Words."

Truly extraordinary in many particulars was the production of Dubois' "Seven Last Words," given at the Church of the Atonement, Philadelphia, Pa., on Wednesday evening, March 17, with Horatio Connell, baritone, and Nelson A. Chesnutt, tenor, as soloists. Mr. Connell's suave vocalism was never heard to better advantage than on this occasion. The large and sympathetic qualities of his magnificent voice, controlled by a sensitive appreciation of the most varying musical effects, vastly ennobled the finest passages of the score and lifted many measures from the dead level of mediocrity. Truly distinguished work was also done by Nelson A. Chesnutt. He possesses a tenor voice gifted not only with limitless power, but with that quality which makes the true tenor the chosen lyric instrument. A large audience set an unmistakable stamp of approval upon the work of both artists. F. H. Bendig, Jr., was at the organ.

Mme. Szumowska Plays at Polish Headquarters.

Antoinette Szumowska played at the Polish Headquarters, 17 East Forty-seventh street, New York, March 22, first speaking on the present conditions in Poland and then giving a Chopin program. Mme. Sembrich presided on this occasion. Mme. Szumowska played in Boston on March 25.



KATHARINE GOODSON

Renews Her Triumphs in Montreal

Montreal Star, March 16, 1915: Katharine Goodson—a great pianist—always distinctive, always saying something new, and concealing her art so well that one loses sight of it in the music.

Montreal Evening News, March 16, 1915. Katharine Goodson's work (Liszt concerto in E flat) was the feature, for this great artist fairly revelled in the Hungarian's virtuosian work, and it is safe to say that Montreal has never witnessed a greater exhibition of pianistic art.

Montreal Herald, March 16, 1915: Katharine Goodson was the soloist, and her playing completely captivated her audience. Her interpretation of a group of Chopin studies, including the F minor etude, D flat etude in sixths and the scherzo in B flat minor was a revelation of artistic musicianship.

Montreal Gazette, March 16, 1915: Katharine Goodson has never played in Montreal as she played last night. She gave a really marvelous interpretation of the Liszt concerto, not merely playing well, but carrying the orchestra with her. Then she surprised the audience with a beautiful Chopin suite, adapting her forceful style to the lighter and changing veins of Chopin music with fine effect.

Le Canada, March 16, 1915: Katharine Goodson—the divine Goodson, as one would like to call her—whom we heard once at the opera concerts, fully sustained, yesterday evening, the world-wide reputation which she has won as pianist and consummate artist. No one knows better than Katharine Goodson how to enthrall us, how to make us love more and more music that is both beautiful and sane. No one knows better than she how to increase our taste for the good and the beautiful. Yesterday evening she was accorded a veritable triumph, and the audience gave her an enthusiastic ovation at the close of the Liszt concerto. Her playing is superb, her technique perfect; she is, without doubt, one of the greatest pianists of the whole world.

Katharine Goodson will remain in America for season 1915-16.

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A Pianist of Brilliant Attainments.

Thuel Burnham's art has been commented upon in the most flattering terms in those cities of the South and West where the gifted pianist has appeared recently. A



THUEL BURNHAM.

few notices are herewith reproduced and various other similar encomiums will appear from time to time in these columns, all of them tending to show in what regard this artist is held in those cities:

Thuel Burnham, the wonderful young American pianist who set Europe wild a year ago by his playing, and about whose gifts and genius the critics vied with each other in saying complimentary things, was heard in Davenport Tuesday.

Mr. Burnham's playing especially commends itself for its perfect sincerity and wonderful musical understanding; for what he avoids doing as well as for what he does so well.

His playing was not only magnificently brilliant technically, but also musically; while he is an artist who leans towards the striking and effective he is not inclined to sacrifice rhythm to sentiment.

Mr. Burnham played the "Erl King" as it has never before been played in Davenport. . . . He made the piano literally talk, and his pianissimo, with the whispering voice of the Erl King's daughter, was just as wonderful and as well controlled as the thunderous threats of the king.—Davenport (Ia.) Democrat and Leader.

Mr. Burnham is a pianist of brilliant attainments and reveals a wonderful delicacy of touch with tremendous power and virility in execution. His technic is fluent and he has a keen sense of tone coloring. . . . His interpretation of the Schubert-Liszt "Erl Koenig" was magnificent. . . . He plays Schumann beautifully, and his group of Schumann numbers were heartily received. . . . He gives the master touch to Chopin music. . . .

In the closing group was played one of his most exquisite numbers of the program, the Borodine "Nocturne." It was interpreted with emotional expression and crisp evenness, a purity and magnetism of tone quality that made it stand out as a gem of a music picture.—Davenport (Ia.) Daily Times.

Those who missed hearing Thuel Burnham, the piano virtuoso, last night, missed the finest musical treat that has been presented here for many a year. . . . His playing was not only brilliant, it was wonderful. He was so full of magnetism and his interpretations

were so intellectual that it was communicated to his listeners, and real music lovers were fairly carried away with delight. Every number of the very varied program was so perfect and beautiful that no comparison is possible. It will be a long day before we hear his equal.—Quincy Daily Herald.

It is very safe to say a finer concert of the kind never was heard in Cedar Rapids.—Cedar Rapids (Ia.) Republican.

Mr. Burnham, pianist, . . . managed to capture the thorough respect and liking of a distinctly critical audience. . . . Mr. Burnham's artistic success was due principally to a fine combination of technic, temperament and intelligence. He is a technician and an artist. . . . The auditors . . . were satisfied and delighted by Mr. Burnham's very competent and interesting playing of a program which was very far from easy.—Raleigh (N. C.) News and Observer. (Advertisement.)

Alois Trnka Recital.

Alois Trnka, the young Bohemian concert violinist, gave a recital on Friday evening, March 26, at Aeolian Hall, New York, before a large and appreciative audience. Mr. Trnka played:

Grave and Fuga (from third sonata in A minor) unaccompanied. . . . Bach Concerto (Allegro Pathétique, op. 23, in F sharp minor) . . . Ernst Aria, op. 28. . . . Goldmark Dans Caprice, op. 10. . . . Reiser Andante Cantabile. . . . Sgambati Slavonic Dance, No. 2, in E minor. . . . Dvorák-Kreisler Saltarella . . . Laub

He possesses a pure, large tone, extraordinary technic, reliable intonation and plays with abandon and virility. Mr. Trnka's conception of the "Grave and Fuga," from Bach's third sonata, was musicianly. He considered the composer first and foremost, and gave a reading of this great work which was filled with charm.

His second number, Ernst's F sharp minor concerto (Allegro Pathétique) was played with dash and brilliancy. The technical difficulties with which this concerto abounds were easily surmounted by this sterling artist. The other numbers, consisted of two groups of compositions which he played in a manner to arouse general enthusiasm. Mr. Trnka, whose reputation as a shining light in the violin world is well established, proved once more his artistic superiority. The artist received much applause, and was obliged to respond with four encores.

Mme. Ludmila-Vojacek-Wetche accompanied.

"Through All Eternity."

In the early days of George Hamlin's career, he was much in demand as a church singer, and he recalls with glee an occasion on which a returned missionary talked an audience almost into insensibility. His discourse was prosy and tedious in the extreme, and prolonged far beyond the patience of his auditors. Finally, he came to a reluctant stop, and the people sighed in relief and made ready to go. Just then, the pastor stepped to the edge of the platform and announced, "Mr. Hamlin will now sing 'Through All Eternity.'"

Seattle's Musical Art Program.

Seattle's three year old Musical Art Society gave a noteworthy program on "Italian Night," in the Fine Arts Salon, Baillargeon Building, Tuesday evening, March 9, Seattle, Wash. Annotations on the program were given by Alice Rollit Coe and an address, "Trend of Italian Music," by

Ada Deighton Hilling. The remainder of the program was as follows: "Amor dormiglione" (Barbara Strozzi), "Povero cor" (Nicola Manfroce), Phileas Goulet; sonata, G minor (Tartini), Max Donner; "Posate dormite" (Battiste Bassani), "Romanza" (Floravento), Julia Armenti; nocturne, B minor (Sgambati), "Serenata Felice" (Florida), Angelique Donner; "Madrigale" (Florida), Phileas Goulet; "Bel Raggio Lusinghier" (Rossini), Julia Armenti; "Ciaccona" (Vitali), Max Donner; "Mira di acerbe lagrime" (Verdi), Mme. Aramenti and Mr. Goulet. Accompanists, Angelique Donner and Milton Seymour.

Julia Claussen and Her Two Daughters.

Julia Claussen was the soloist with the Chicago Symphony Orchestra's extra concert, March 28, for the Orchestra Pension Fund. She sang the last scene from the



JULIA CLAUSSEN AND HER TWO CHILDREN, SONJA AND BOJAN.

"Götterdämmerung," "Der Engel," "Träume" and "Schmerzen" and "Isolde's Liebestod."

Mme. Claussen gave the opening program for the Lindsborg Festival on March 28 and will be the soloist at the Kalamazoo May Festival.

The accompanying photograph shows the mezzo-soprano with her two daughters, Sonja and Bojan.

Huston-Copeland Recital.

Margaret Huston and George Copeland will give a joint recital in Aeolian Hall, New York, some time in April. Both the singer and pianist are exponents of Debussy, and their program will be devoted in the main to works of the eminent French composer.

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THE WEEK IN CHICAGO.

Concerts and Recitals Continue Unabated in Middle West Metropolis—General News of Interest.

Chicago, Ill., March 27, 1915.
Ossip Gabrilowitsch was heard in a piano recital at Orchestra Hall on Sunday afternoon, March 21, under the management of Wessels & Voegeli. The recitalist's program included the Schumann sonata in G minor, op. 22; Chopin's six etudes, op. 10 and 25; Schumann's "Carnaval," op. 9, and Chopin's twelve preludes, op. 28. Mr. Gabrilowitsch gave unalloyed pleasure by the beauty of his readings, the quality of tone, the poetic and romantic insight of his interpretation and the suavity of touch, for which he has so long been justly appreciated and known. He scored a huge and well deserved success.

AT THE BLACKSTONE THEATRE.

At the Blackstone Theatre the Columbia School Orchestra, under the direction of Ludwig Becker, was heard on the same afternoon. The school orchestra was reinforced by several members of the Chicago Symphony Orchestra. Due to other duties only one of the soloists could be heard by this writer, Anne Sullivan, mezzo-soprano and pupil of Louise St. John Westervelt, who disclosed a voice of large compass, well trained and most agreeable to the ear in the aria of Salome from Massenet's "Herodiade." Miss Sullivan is a credit to her teacher, as well as to the Columbia School, and she showed great possibilities in the difficult aria, which was sung exceptionally well in the vernacular, and though Miss Sullivan has never been abroad her French was excellent and her diction, as well as her style, were potent factors in making her success most decisive and deserved. The orchestra gave good support to the singer and it was a pity that time would not permit the writer to hear more of the band so well trained by Mr. Becker.

GUNN PRESENTS POPULAR ENSEMBLE RECITAL.

At the Fine Arts Theatre on the same afternoon Glenn Dillard Gunn and W. C. Hall presented in a popular ensemble recital with Bertha Lotta Sorensen, soloist, the Chicago Artists' Quartet and the Glenn Dillard Gunn Ensemble. The Godard trio, which opened the program, was beautifully rendered by Messrs. Felber, Jr. and Sr., and Harold Yates. The Glenn Dillard Gunn Ensemble gives private hearings in the Gunn studios every week, but this

was its first public venture and it might be said that its members came out of the ordeal with flying colors. The three artists were applauded to the echo at the conclusion of the trio by a large and discriminating audience.

The Chicago Artists' Quartet was heard in the Fanning "Song of the Vikings," in which they impressed only moderately. A special mention must be made, however, of the bass, Alonzo Morsback, who is the possessor of an uncommonly good voice. The tenor, Carl E. Craven, was hardly heard, and the same is true of the contralto, Nellis Sturtevant; not so the soprano, Florence Hedstrum, who drowned completely the tenor and contralto and whose intonation at times was uncertain.

BERGEY'S POPULARITY.

The students of the class of Theodore S. Bergey have shown their appreciation for their mentor, having in the last few years given him and his wife valuable presents, which consist of many artistic gifts of cut glass, lamps, punch bowls and bronze statues and other ornaments which completely fill the studio of this very popular teacher. The gratitude of pupils is not proverbial, but as far as Mr. Bergey is concerned his students have shown in many ways their appreciation.

MARCELLA CRAFT IN CONCERT.

Last Monday evening, March 22, at Orchestra Hall, Marcella Craft appeared at a concert given for the benefit of the St. Joseph Hospital. The success of the eminent singer can readily be vouched for by the following review, which appeared on Tuesday morning, March 23, in the Chicago Herald under the signature of Felix Borowski:

"Miss Craft is a remarkable artist. It is not altogether departing from the even tenor of this review of her labors at the sacred concert in aid of St. Joseph's Hospital to chronicle her opinion that Salome really was a child—a spoiled and willful child—who yearned for purity, although she did not know that she yearned for it. Miss Craft made a considerable impression with her childlike Salome in Munich. She convinced Richard Strauss that his opera was a moral object lesson and that 'Salome' was much less dangerous to the young person than the operas which 'add sugar to sin.'

"All this reconsideration of history that is past and gone serves the purpose of drawing attention to the circumstance that at this concert Miss Craft made it evident that her conception of the heroine of the opera by Richard Strauss might well have been of great effectiveness. Her voice is fresh with the freshness of a child's voice. It is a voice that inherently is passionless; the color of it is the color that brings charm to the tone of a young girl who still has to discover the essence of life.

"It must not be supposed that Miss Craft is a frigid vocalist. The outward symbols of emotion she has learned and learned effectively; her diction is appropriately fervid at the right places and the vocal tone which accompanies that fervidity is excellently contrived. Withal, it was difficult to resist the conviction at this concert that the passion of passionate songs left Miss Craft funda-

mentally unmoved; that her feeling was that of a child who has been coached with extraordinary skill, but who at heart was unconvinced.

"The singer offered lyrics in three languages. Her opening group was devoted to the older Italians—Scarlatti's 'Violette,' the familiar 'Caro Mio Ben' by Giordano, and an aria in Italian from Gluck's 'Paride ed Elena.' These were admirably sung, with beautiful tone and with that sustained breadth of style that is at the disposal of a vocalist who has learned her art from the best school. Miss Craft was not less interesting as the exponent of German Lieder. She offered a song, 'Bergnacht,' by Wilhelm Berger; Liszt's fine 'Wieder Mocht' Ich Dir Begegnen' and Josef Sucher's 'Erwachen.'

"The interpretation of these works by Strauss was of more than ordinary interest, for the singer of them is one whose art is particularly admired by the German master, and it is easy to believe that he communicated special instructions to Miss Craft as to the best and most effective way of delivering them. There can be no doubt that the artist did credit to his teaching. It is true, to be sure, that she did not sweep the listener off his feet with the emotion of them, but her singing was of singular purity and charm. If Miss Craft did not convey in such a song as 'Allerseelen' the subtleties that are conveyed in the singing of Miss Culp or of Miss Gerhardt, she gave to her listeners much greater beauty of voice and finer mastery of the technical details of its handling.

"With an artist of so much merit in our midst it would seem that the director of the Chicago Opera Company might do well to consider her advantages. Opera, it would seem, is Miss Craft's medium. The environment of the theatre will give qualities to her singing that may not appear obvious in a concert hall. There are not many American singers whose capabilities promise more than hers.

"It remains to add that further interest was given to the program by reason of the playing of Messrs. Steindell, Middelschulte and Tramonti, all members of the Chicago Orchestra, whose gifts have been frequently set forth at other times and with the distinction that waited upon them at the performance which has been the inspiration of this review."

DOROTHEA NORTH IN SOUTH DAKOTA.

This office acknowledges receipt of two postcards from Dorothea North, showing the Corn Palace, of Mitchell, S. Dak. This palace is especially interesting, inasmuch as the design is changed every year, fresh corn and the new design being put on every season as soon as the corn is ripe, about October 1. The session lasts a week. The capacity of the house is five thousand.

Mrs. North's recital closed the artists' series given by the Dakota Wesleyan University and was pronounced one of the most interesting of the season.

MARX OBERNDORFER IN DEMAND.

Marx Oberndorfer will play the accompaniments for Myrtle Moses and Hugo Kortschak on Monday evening, April 5, at the joint recital to be given by these local musicians in the Fine Arts Building. On Tuesday, April 16, Mr. Oberndorfer will play the accompaniments for Clarence Whitehill in Galesburg, Ill.

STURKOW-RYDER SOLOIST WITH ARTISTS' ASSOCIATION.

Theodora Sturkow-Ryder again was the soloist for the Chicago Artists' Association, which gave a very interesting program, March 16. As soloist Mme. Sturkow-Ryder played a group of Russian compositions, as an ensemble player she appeared in the suite in D minor by Schuetz, and as composer she played her "Nixentanz," a moto perpetuo for violin and piano, which had to be repeated, it so delighted the audience.

ALBERT BORROFF PLANNING CHICAGO RECITAL.

Albert Borroff is planning a Chicago recital, the date of which is not definitely settled, but will probably be Sun-



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day afternoon, May 2, at the Illinois Theatre. Mr. Boroff will be assisted by Marie Bergersen, pianist.

BUSH CONSERVATORY RECITAL.

The Bush Conservatory presented Eugene Musser, pianist, pupil of Grace Stewart Potter, and Alice Lucille Calvert, pupil of Charles W. Clark, in a joint recital at the Bush Conservatory Recital Hall, Friday evening, March 26. Miss Potter at the second piano played with Mr. Musser the Mendelssohn concerto in G minor, op. 26. Mr. Musser was also heard in a group by Brahms, Stavenhagen, Cyril Scott and MacDowell. Miss Calvert sang the "Love Song" by Hollman and Ronald's "O Lovely Night," with cello obligato played by Alex Spiegel, and a group of songs by Salter, E. Clarke, F. Schina and Rogers. Miss Georgie Dowell was the accompanist.

AMERICAN CONSERVATORY.

A recital will be given by advanced piano pupils of Silvio Scionti and voice pupils of Karleton Hackett and O. E. Robinson, Saturday afternoon, April 3, at Kimball Hall.

May Doelling and Edna Cookingham will present a number of their advanced students in recital, Tuesday evening, April 6, at Kimball Hall.

MARIE KRYL IN RECITAL.

Marie Kryl, the gifted young pianist and pupil from the class of Henriot Levy, of the American Conservatory, was heard in recital on Saturday afternoon, March 27, at Kimball Hall. The pianist was assisted by Sol Heller, baritone. Review of this recital is deferred until next week.

RAVINIA CLUB PROGRAM.

The Ravinia Club program given at the Blackstone Hotel on Thursday afternoon, March 25, was furnished by Beryl Rubinstein, pianist, and Nikolai Sokoloff, violinist. Mr. Rubinstein is a young man of sixteen and has only just come to Chicago from the South. He plays exceptionally well and in the etude and polonaise by Chopin disclosed fine technical equipment, a big tone and considerable poise and authority. His selections were heartily applauded by the fashionable audience and it will be interesting to hear this young man later on, as he promises to become an interesting artist. Mr. Sokoloff, with the pianist, played the César Franck sonata for piano and violin and was heard in a group of Saint-Saëns, Debussy and Kreisler. Mr. Sokoloff, who is a great favorite here, disclosed again his beautiful tone, facile technique and good understanding of the violin literature. He, too, scored heavily.

WEISBACH-LOUDON SONATA EVENING.

The last of three "Evenings of Chamber Music" brought forth in a sonata recital M. Jennette Loudon, pianist, and Harry Weisbach, violinist, at the Fine Arts Assembly Room, last Thursday evening, March 25. An exceptionally large audience was present to hear these two distinguished artists perform for the first time the Weismann sonata in F major. The sonata, which is divided into four movements, has much to recommend it to the devotees of chamber music. It is ultra-modern in its texture, yet imbued with originality and especially in the last movement the music flows in a happy and melodious vein. The intricate number was superbly rendered by Miss Loudon and Mr. Weisbach. Both artists also displayed their good understanding of chamber music in the Mozart sonata in C major and in the Beethoven sonata in G major, op. 30, No. 3, which concluded the program. The three "Evenings of Chamber Music" will be reckoned among the important events of the season and to Jennette Loudon words of praise are due for having made possible those evenings, which should be duplicated yearly hereafter.

MABEL RIEGELMAN IN VAUDEVILLE.

Mabel Riegelman appeared during the week at the Majestic Theatre, a polite vaudeville house.

ARTHUR BURTON'S BUSY PUPILS.

Emily Louise Stretch, contralto, a talented pupil of Arthur Burton, gave a program last Sunday afternoon at the Kenwood Evangelical Church, in which she made a most favorable impression. The contralto was warmly greeted and reflected much credit on her able instructor.

Another successful pupil of Mr. Burton, Arthur C. Kraft, tenor, was heard in the recitative and aria "Durch die wälder, durch die äuen," from Von Weber's "Der Freischütz," Sunday evening, March 28, at the Sunday evening opera concerts given at Fullerton Hall, Art Institute. He sang well and also showed the result of careful training.

CHICAGO SYMPHONY CONCERTS.

At the pair of concerts given by the Chicago Symphony Orchestra this week, under the direction of Frederick Stock, on Friday afternoon and Saturday evening, March 26 and 27, Bruno Steindel, principal of the cello department of the orchestra, was the soloist, and was heard in the Molique concerto, op. 4. The orchestral numbers consisted of the Weber overture to "Oberon"; the Bach "Chaconne," transcribed for string orchestra and organ by

Wilhelm Middelschulte, the well known organist and talented composer, who presided at the organ; the Schumann symphony, No. 2, in C major, and the Tchaikowsky overture-fantasia, "Hamlet."

WALTER SPRY SCHOOL SERIES OF PROGRAMS.

The Walter Spry Music School will celebrate its tenth season by a series of programs given over to the former graduates. These will take place during April in Mr. Spry's interpretation class, which has proved to be one of the most attractive features of the school.

HAYDN CHORAL SOCIETY TO GIVE "CREATION."

The Haydn Choral Society, thrice winners of international honors, will present "The Creation" at Orchestra Hall on Friday evening, April 9. The society of 150 voices will be assisted by thirty members of the Chicago Symphony Orchestra, and the soloists engaged are Lucille Stevenson, soprano; Charles W. Clark, baritone, and a local tenor.

BRIGGS ANNOUNCEMENTS.

The next concert in the Metropolitan Series at the Fine Arts Theatre, Chicago, will be the joint appearance of Russell Brewster, tenor, well known in Chicago and the Central West for his concert appearances during the last few seasons, and Mary Buttorff, soprano, who has heretofore appeared in the South in concert work and at different festivals, notably the De Land Florida Festival, where she has appeared for three years in succession.

The big Aurora, Ill., course for next season will include a number of the artists under the management of Ernest Briggs, including the Bostonia Sextet, C. L. Staats, formerly of the Boston Symphony Orchestra, director; Mary Highsmith, soprano, and Helen Reinsberg, with her "Every Woman" program of dramatic interpretation with music.

EDWARD CLARK'S ACTIVITIES.

Edward Clark and Kurt Wanieck presented a number of their pupils in a recital at the American Conservatory Thursday evening, March 25. The program had many admirable features, and one was that it was not too long, as most pupils' recitals are. The young artists gave a good account of themselves and showed good training.

Much interest is being shown in the joint recital that Mr. Clark and Mr. Wanieck are planning to give at Thurber Hall, April 15. Mr. Clark will read "Enoch Arden" and sing a number of Strauss songs. Mr. Wanieck will play the Strauss music for "Enoch Arden" and a group of piano solos.

Mr. Clark has been giving a number of concerts this season, with Rachel Steinman Clark, violinist, and Earl Victor Prael, pianist, in the Redpath musical series in different towns and cities under the management of the Redpath Musical Bureau. These artists appeared last week at Anargo College, Anargo, Ill. Mr. Clark will sing the bass role in "The Messiah" at the Park Avenue Methodist Church, Chicago, Thursday evening, April 1.

AMERICAN CONSERVATORY RECITALS.

Voice pupils of Karleton Hackett and O. E. Robinson and piano pupils of S. Scionti will be heard in a program given under the auspices of the American Conservatory of Music at Kimball Hall on Saturday afternoon, April 3.

The following pupils' recital to be given under the same auspices at Kimball Hall will take place on Tuesday evening, April 6, when advanced pupils of Mae Doelling and Edna Cookingham will be heard in a well balanced program.

A students' concert of unusual merit was given by the American Conservatory Saturday afternoon, March 20, at Kimball Hall, when a program of concerto numbers was performed, accompanied by the conservatory orchestra under Herbert Butler's direction. The Chopin E minor, Rubinstein D minor and the MacDowell A minor concertos were played by Florence Schubert, Idorna Newmark and Katherine Kittilsby, with remarkable command of the technical and interpretive requirements of these important compositions. Gertrude Schulze and Frances Burch, pupils of Karleton Hackett and Ragna Linne, sang the Mozart "Voi che sapete" and the "Gavotte" from "Mignon," respectively, in a manner that brought enthusiastic applause from the large audience. A generous share of the success of the affair was due to the fine work of the orchestra.

AGNES LEIST-BEEBE'S SUCCESS.

Agnes Leist-Beebe, who has spent much of her time concertizing in various parts of the country and who was soloist with the Cincinnati Symphony Orchestra during a Western tour, and for the past season has been coaching with Herman Devries, appeared recently with great success at the regular Sunday evening orchestral concert given at the Hebrew Institute under the direction of

Alexander Zukowsky. The popular soprano was secured for a return engagement for next season.

NOTES.

Rudolph Ganz was the assisting artist with the Kneisel Quartet at the Illinois Theatre last Sunday afternoon, March 21. Mr. Ganz scored his customary success.

The latest arrival in the musical field was the coming of Maxine Fischel two weeks ago. The newly born will strengthen the North Side contingent of musical artists. Congratulations to Mr. and Mrs. Max Fischel.

Elizabeth Harting will appear in a violin recital at Thurber Recital Hall on Sunday afternoon, March 28.

Arthur Granquist will give a piano recital in the Fine Arts Theatre on Sunday afternoon, April 4.

Rudolph Ganz, the pianist, comes to Chicago for a recital, Sunday afternoon, April 18, at the Illinois Theatre, under the direction of F. Wight Neumann.

The Hyde Park Orchestra (fifty-five players), with the assistance of the Hyde Park Choral Club, will give the program at Sinai Temple on Sunday evening, March 28. Mr. Dunham will conduct and play an organ solo.

The next regular concert of the Amateur Musical Club will be held in Assembly Room, Fine Arts Building, on Monday afternoon, March 29. The program will be given by Gertrude C. Bates, Hazel Huntley, Marie Ludwig, Susie Burr Whyland and Esther Hirschberg.

Marcia van Dresser Sings German Program.

Marcia van Dresser, soprano, gave a unique program before a large and friendly audience in Aeolian Hall, New York, Monday afternoon, March 22. Her numbers selected from four German composers, Mozart, Franz, Mahler and Brahms, were sung entirely in German.

Three songs by Mozart opened the program. These were "Abendempfindung," "An Chloe" and "Schon klopft mein liebender Busen." Next followed five Franz songs, "Auf dem Meer," "Liebchen ist da," "Das Meer hat seine Perlen," "Ständchen," and "Im Herbst." From the pen of Gustav Mahler there was a cycle of four songs, entitled "Songs of a Wandering Wayfarer." These songs were sung without pause and in them Miss van Dresser did some of her best work, both in the beauty of tone and of interpretation. A group by Brahms concluded the program, this consisting of "Von ewiger Liebe," "Maedchenfluch," "Immer leiser wird mein Schlummer," "Wehe, so willst du mein wieder?" "Das Maedchen spricht," "O liebliche Wangen." She was obliged to repeat "Das Maedchen spricht."

Miss van Dresser possesses a soprano voice of beautiful quality. Her interpretations showed much thought and care and were intensely dramatic in character. Her enunciation and diction were excellent. She was the recipient of generous applause and many floral offerings.

Richard Epstein at the piano lent able support with his sympathetic accompaniments.

Laeta Hartley Plays in Albany.

Laeta Hartley, the pianist, achieved another distinct success at a concert in Albany, N. Y., Friday evening, March 19, with John Campbell, tenor. Previous appearance before Albany audiences had given Miss Hartley an established prestige and the audience greeted her with rounds of applause. Her program was decidedly eclectic in character, containing numbers by Brahms, Schytte, Moszkowski, MacDowell, Debussy, Chopin, and an arrangement of Gluck's "Gavotte" by Brahms. The Chopin group was especially well received.

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Wherever Mr. and Mrs. Oberndorfer have appeared in the last few seasons before the various musical organizations they have tried to get closer to the work in the public schools, with the result that under the auspices of a number of clubs, matinees for school children have been given at merely nominal prices.

The favorite subject for the children is Wagner's "Ring of the Nibelung," which is given with stereopticon pictures as well as the music. The piano is placed behind a screen, so that story, music and picture are simultaneous. These children matinees are usually given at the high school and a fee of ten cents is charged. The children are told the stories in advance, and sometimes the motives are played. But the results have been practically the same whether the children have previous knowledge of the subject or not, they have invariably been so interested and the music has meant so much to them that they join in the telling of the story by giving the motives as they hear them. Mrs. Oberndorfer was once describing "The Wanderer" in "Siegfried" and was startled by a little voice, "I know who he is, that's the music of the old man's home."

This lecture has been given from coast to coast, and has everywhere met with an enthusiastic reception. Also popular with the children are "Tannhäuser," "Lohengrin" and "Meistersinger," although the "Ring" is the universal favorite.

To make it possible for these recitals to be heard by school children more universally Mrs. Oberndorfer has made a proposition to clubs desiring either stereopticon recitals or modern opera musicales. She makes a definite fixed price to every club, providing they will guarantee a stereopticon recital for the school children. In her work in "Musical Appreciation in High School," Anne Shaw Faulkner has made many friends among the supervisors, while her book, "What We Hear in Music" (published by the Victor Talking Machine Company), is in universal use in the high schools throughout the country.

A Schumann-Brahms Afternoon.

Ernest Hutcheson's piano recital in Aeolian Hall, New York, Tuesday afternoon, March 23, attracted a good sized audience, which listened with much evident interest and pleasure to the pianist's Schumann-Brahms program. "Papillons" and "Etudes Symphoniques" represented the first named, and "Ballade" in D minor, "Intermezzo" in E flat, "Capriccio" in B minor and "Variations and Fugue on a Theme of Handel" the second one mentioned.

A goodly number of the New York musical world has heretofore been acquainted with Mr. Hutcheson's refined art and knew that he would have much to offer in the way of technical finish and studious, musical insight; that he would be free from mannerisms and direct in his method of procedure. Those who had thus previously heard him in recital were not disappointed and the newly initiated took much pleasure in the same qualities. It was a recital from which those in the student period could profit well, in addition to deriving much of pleasure.

The audience insisted on an additional number in conclusion.

Burnham-Smith Recital at Summit.

On Thursday, March 18, Thuel Burnham, pianist, and Ben Henry Smith, basso, gave a recital at Summit, N. J. Mr. Burnham's numbers were "Impromptu," Schubert; "Erlking," Schubert-Liszt; "Improvisation," "Shadow Dance," "Polonaise," MacDowell. The audience was most enthusiastic over Mr. Burnham's work and he was obliged to give several encores.

Mr. Smith, who possesses an excellent bass voice, sang "Der Lindenbaum," Schubert; "Dichterliebe," "Widmung," Schumann; "Myself When Young," Lehmann; "Bendemeer's Stream," Gatty; "To My First Love," Lohr; "Off to Philadelphia," Haynes; "Slumber Romance," Gounod; "Invictus," Bruno Huhn. Mr. Smith aroused much applause for his musicianly interpretations and excellent diction.

A large and fashionable audience was in attendance.

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Percy Grainger in Boston.

Bostonians had the privilege on March 21 of listening to Julia Culp, the Dutch Lieder singer, and Percy Grainger, the young Australian pianist and composer, who has created such a deep and favorable impression during his short stay in America.

In speaking of his work upon this occasion, Philip Hale in the Boston Herald, said: "Mr. Grainger is a fascinating pianist. He has a singularly agreeable touch. In passages of tender sentiment his tone is never effeminate; in robust moments he respects the limitations of the instrument. His tonal variety allows him to color at will. His sense of rhythm is keen; his technic peculiarly individual, suits his musical and poetic nature. He has that rare quality, self-control. The hearer feels at once that this pianist has something to say and is abundantly able to say it. Mr. Grainger's interpretation is unusual, but not by reason of extravagance or perversion. There is no thought of his choosing this or that reading because he wishes to be regarded as original; because he intends to fly in the face of tradition and 'authority,' or because he strives to show how superior he is to his predecessors. The man plays according to his nature."

In the Boston Post of the same date there appears: "Mr. Grainger, a pianist of exceptional talent and contagious enthusiasm, is, indeed, a welcome addition to the list of visiting virtuosi. Many have a digital facility equal to his, but few have such a living tone and an all-pervading rhythm. He has a remarkable left hand. It is not only that his playing is clean, that he has the needful precision of attack, and control of dynamics, but that his technic is informed, as it were, with such a fine nervous quality."

Equally rich in praise were the other Boston papers. The Evening Transcript spoke of his "modest semblance" and his "vivid, enkindling and highly individual personality." It also spoke of his "free and full self-expression," and "his rhythmic elan," "his diversity of color and accent," "his deep and sincere feeling," and so the remarks might be continued.

Roderick White Succeeds.

Roderick White, a young American violinist, made his first New York appearance on Tuesday afternoon, March 23, at the Princess Theatre. He evidently has had the best of schooling and he has profited from it to an unusual extent. His very vigorous and powerful tone was materially helped by the extraordinarily fine instrument he played. But his fingering, bowing, harmonics, double stopping and style in general were independent of the instrument.

His program contained an unusual number of classical works of the older school of violin writers, a school in which Roderick White evidently feels at home, for he played academic works with fire and brilliancy.

Three movements from Tartini's concerto in D minor, a prelude by Bach, an adagio by Spohr, an adagio and giga by Corelli, and a set of variations by Tartini, were his contributions in the classical field. Bach's prelude, by the way, was played with a piano accompaniment, though it was written originally for violin alone.

The latter part of the program, consisting of "Ave Maria" by Schubert-Wilhelm, "Pierrot Serenade" by Rodegger, "Romance Andaluse," Sarasate; "Moto Perpetuo," Novacek, and the "Faust Fantasic," by Wieniawski, was more modernly interesting, and only confirmed the good opinion in which he was already held by his hearers. It

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is a pity that he had not begun with a standard modern work of musical rather than academic value, such as Franck's A major sonata, or some work of Grieg.

He was warmly applauded and had to grant an extra number.

Philharmonic Society Closes Symphony Season with Liszt's "Divine Comedy."

On Thursday evening, March 25, the Philharmonic Society of New York, Josef Stransky, conductor, offered to its patrons in Carnegie Hall a program of strong contrasts, ranging from Haydn's symphony in C minor to Liszt's "Dante" symphony, with Spohr's D minor violin concerto between them as a kind of musical bridge from the old classic to the ultra romantic. No doubt the reason why Haydn's C minor symphony is so seldom played is that it is hardly worth playing, with the exception of the minuetto, wherein the genial spirit of the composer is at its best, the symphony is too thin and threadbare to interest a modern hearer. It was a stroke of genius, though a light stroke, to introduce that refreshingly melodious cello solo in the trio of the minuetto. Leo Schultz, who gave an admirable performance of it, was forced to acknowledge the applause of the audience at the end of the movement—an unusual occurrence in the midst of a symphony.

Spohr's concerto in D minor suffers from a weak finale. The opening allegro is a mine of beautiful melody and effective passages for the violin, and the succeeding adagio maintains the same high level. But the last movement smacks of the operatic fantasia. It is a distinct drop, and even the superb art of Efreim Zimbalist could not make the intrinsic value of the work any greater. The luscious tone and appealing sentiment of this delightful artist were never heard to better advantage than in the first and second movements. His performance of these movements was likewise technically flawless. In the finale his brilliant and dashing double note passages roused his hearers to unusual demonstrations of enthusiasm. The artist was recalled again and again to the platform.

The second part of the program was devoted to Liszt's symphony to Dante's "Divina Commedia," which is usually considered to be the greatest of Liszt's works. Its imposing grandeur, richness of orchestration, dramatic effects, and rugged themes were clearly set forth by Conductor Stransky and his splendid orchestra. Evidently the Philharmonic Society has made this work its own, and it is hard to see how the performance could be bettered. Surely the audience last Thursday heard the "Dante" symphony Liszt had in mind when he put his notes on paper! Some of the debts which Wagner and Tchaikowsky, among others, owe to Liszt were plainly to be heard in this score. It was interesting to hear the germs of so many themes and passages which have become more popular in the works of other composers than in the original symphony of Liszt. But musicians know how indebted the world of music is to the inventor of the symphonic poem, even if the general public is not. This Liszt work is by no means a faded symphony which is interesting only or mainly on account of its historical position. It would sound just as well after Strauss' "Don Juan" as after Haydn's C minor symphony. It is as popular now as it ever was or ever will be. Liszt may have defeated his own ends by being so terribly in earnest all the time. His tragedy is terrible and his sentiment heartrending, but he is seldom genial and jovial. He declaims and utters dark sayings of old. He pleads and beseeches with an over wrought emotion. But he does not converse and relax into a free and easy narrative. No doubt he is emotionally beyond most of his hearers. That is why his influence has been so great on composers and is so slight, comparatively, on the public.

Josef Stransky's interpretation of the work last Thursday evening with the help of the fine chorus of women's voices of the St. Cecilia Club, will be long remembered by those who were fortunate enough to hear it. Victor Harris is the conductor of this chorus of ladies and it is to his care in selecting and training these voices that the beauty of tone and certainty of attack is due.

The short solo in the last movement of the symphony was sung by Elizabeth Tudor, whose sympathetic and resonant voice was equal to all the demands of this exacting music.

A word of praise is due to the harpist who so admirably executed Liszt's brilliant cadenzas and intricate passages.

Irish Music at Aeolian Hall.

O'Brien Butler, the composer of the Irish opera, "Miurghis," will give a concert of Irish music at Aeolian Hall, New York, Monday evening, April 5. Mr. Butler will be assisted by Inez Barbour, soprano; Rose Bryant, contralto; John Finnegan, tenor; William Simmons, baritone; Pietro Arla, violinist, and Victor Herbert, pianist. The concert will be under the patronage of the Mayor, the Hon. John Purroy Mitchel, Judge and Mrs. Rooney, Judge and Mrs. Daniel T. Cohan, Dr. Thomas Darlington, John D. Crimmins, John Mitchell, Mr. and Mrs. Samuel Untermyer and Mme. de Herczeg.

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Cincinnati, Ohio, March 26, 1915.

The present week has been rather barren musically as far as the number of concerts is concerned. The popular one last Sunday at Music Hall, the regular pair of symphony concerts, and a recital at the College of Music by the two younger Gorno brothers (both members of the faculty) have been the only events of importance to take place.

The program arranged by Dr. Kunwald, the genial leader of our symphony organization, for last Sunday's popular concert is highly significant, as a comparison with programs of preceding years will clearly show. It was a program that would pass muster rather easily for the regular concerts of most other similar institutions with the possible exception of one number, thus showing the advance made in this city in the public demand for music of the better kind. Much of the credit for this must be ascribed to Dr. Kunwald himself, as his highly temperamental and plastic readings of the master works have brought them within the understanding even of those who are generally supposed to be outside of the circles of the elect.

That this is indeed the case was clearly proven by the rapt attention with which Sunday's audience followed the rendition of the various numbers and the applause bestowed upon them. The latter was by no means of the perfunctory kind which is so easily recognized. On the contrary, one could easily perceive the warm note of sincerity and appreciation.

The orchestral numbers on the program were the overture to the "Merry Wives of Windsor" (Nicolai), that to "Figaro's Wedding" (Mozart), the "Surprise" symphony (Haydn), Delibes' effective "Sylvia" suite, and the Strauss waltz, "Dorfschwalben." Conductor and orchestra both were on their mettle, and the consequence was a thoroughly enjoyable and well rounded performance of each and every number.

The soloist of the occasion was Emma Noe, soprano, one of the advanced and highly talented pupils at the Cincinnati Conservatory of Music. Miss Noe is by no means a novice on the concert stage, her singularly sympathetic and well trained voice having been heard in public on numerous previous occasions. Sunday afternoon she was received with much enthusiasm, the beauty of her organ and her innate talent, together with her fine personal appearance winning for her at once the interest and appreciation of the listeners. Miss Noe undoubtedly will be heard from in the future, if all signs do not fail. Her numbers on the program were the well known "Adieu Forêts" aria from Tchaikowsky's "Jeanne d'Arc" and the little less familiar air from Massenet's "Herodiade." Both musically and technically Miss Noe was entirely up to the by no means light demands made by both upon the performer.

REGULAR SYMPHONY CONCERT.

The regular symphony concert given this afternoon brought forth a splendid program—one well selected to try the ability of conductor and orchestra, if such were necessary at this late date. The orchestra played the exquisite—is that the proper description for so serious and weighty a work?—third symphony of Brahms and Richard Strauss' ever popular rondo, "Till Eulenspiegel." The contrast between the romantic-classical opus of Brahms and the ultra modern emanation one of Richard II formed a most delightful feature for the audience, and one which, in the way it was carried out, tended to prove again to Cincinnati's musical public that it has indeed one of the foremost orchestral organizations in this country and also a conductor whose versatility, general musicianship, and temperamental qualities place him in the highest ranks among his contemporaries. Equally at home in Brahms and Strauss, Dr. Kunwald gave us readings of these composers which for perspicuity, emotional content and technical finish will rank as among the best of his offerings thus far in Cincinnati.

Particularly noteworthy in the symphony were the artistic manner in which the ever recurring opening three-

note motive in the first movement was given expression, the subtle grace in the delivery of the second theme of the same movement, the simplicity and clarity of performance of the lyric andante and the poco allegretto and the thoroughly dramatic interpretation of the last movement.

This dramatic instinct of Dr. Kunwald was given free reign also in "Till Eulenspiegel." Following the rogue through all of his vagaries until his death, according to the musical version of Strauss, the picture presented was a masterpiece of interpretation of the modern school of realism in music. Not a single intention of the composer, not a bit of humor, not a dramatic effect remained unimpressed upon the hearer.

The soloist of the occasion was the American violinist, Francis Macmillen. Musical circles in Cincinnati consider Macmillen practically as one of their own, as he was born in and received his earliest education at Springfield, Ohio, not very many miles distant. Beside, he has made numerous concert and private appearances here, and through these has become a great favorite. Macmillen's choice of a composition for this concert had fallen upon the Tchaikowsky concerto. He could not have made a better one, for in it he was able to show to the best advantage all those qualities which have placed him high among American violinists. Full of dash and filled with the necessary temperamental vim was the first movement. The cadenza was as nearly flawless as it is within human en-

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deavor to produce. It was indeed a wonderful technical achievement. The last movement, like the first, was played with all the warmth and fire which the artist possesses. The audience seemed to be carried away with the performance and recalled the violinist again and again, until finally he yielded to the encore demands, responding with the bourée from Bach's violin sonata in B minor, which was given with characteristic spirit and finish.

A COLLEGE CONCERT.

Last Tuesday evening, at the Odeon, the College of Music gave the thirteenth of its subscription series of concerts. The program this time was in the hands of Giacinto Gorno, baritone, assisted at the piano by his brother, Romeo, both members of the faculty, and with their brother Albino, who is the dean of the faculty, forming a trio which has been for a long time recognized as among the first in the musical activities of this city. The program was well varied, covering in its scope a great portion of song literature, from the old Italians to the present day. Owing to a very severe cold, however, Giacinto Gorno was obliged to leave out various numbers. Those that were given again demonstrated to good advantage (considering the handicap under which he was working) the art and technical equipment of the performer. Romeo Gorno, besides playing the accompaniments, was heard in a group of solos, embracing a Chopin valse and nocturne and a morceau by Sinding. All were given in the well known efficient style for which this artist is known.

ORCHESTRA ENGAGES HOME TALENT.

The splendid work of the violin departments of the college and the conservatory was recently prominently brought forward, when Claire Yarwood, pupil of Bernard Sturm, of the conservatory faculty, and William Knox, a graduate of the college, were accepted as members of the Symphony Orchestra.

Another example to the same effect, but not concerning the same branch, is seen in the fact that Lena Palmer, a

pupil of Marcian Thalberg, of the conservatory faculty, has been chosen as the accompanist for Florence Hinkle in the recital she is to give here April 7. Miss Palmer has had considerable success in this line in a number of important events recently.

CINCINNATUS.

A Georgia Singer at Sherry's.

An atmosphere suggestive of the land of live oaks and magnolias was created in the ballroom of Sherry's New York, on March 25, when Louise Alice Williams, of Georgia, sang old Southern lullabies and plantation songs of the dusky negro. Those who heard her were delighted with her work and could easily have imagined themselves "down in the land of cotton" and hearing the strumming of the banjo. Among her numbers which particularly charmed her audience were "A Plantation Love Song," "Swing Low, Sweet Chariot" and "Black Sheep! Black Sheep!" which were heartily encored. Miss Williams also gave the stories, a "Mammy's Memories of the Old Plantation Home," "Walkin' Egypt" and "Cabin Anecdotes," all of them as told by the remnant left of the old darkies in the South, a fast passing and picturesque generation.

Lulu Armistead, of Louisiana, who has studied several years in Paris with D'Aubigne and who possesses a lyric soprano voice of wide range and rare sweetness, sang Kate D. Harcourt's charming lullaby, "Sleep Meh Lil' Lady," and "Uncle Rome" (Homer). In response to enthusiastic applause she gave Lehmann's "Roses After Rain."

Mabel Beddoe, whose rich contralto voice has been heard frequently in concert this season, sang effectively English, Scotch and Irish ballads, her work being much appreciated.

Mildred Dilling gave Russian folksongs and sixteenth century songs, producing some delightfully artistic effects with her harp.

Miss Williams has several times appeared at the White House and has been called "the entertainer of Presidents." An interesting coincidence of her recital at Sherry's was the presence among her auditors of representatives of four Presidents' families. These ladies, who acted as patronesses, were Annie Wilson Howe, sister of President Wilson; Mrs. Douglas Robinson, sister of Ex-President Roosevelt; Mrs. Henry W. Taft, sister-in-law of Ex-President Taft; and Mrs. J. R. McKee, daughter of Ex-President Benjamin Harrison. Other patronesses were: Mrs. Charles Dana Gibson, Mrs. Alfred Duane Pell, Emily M. DePeyster, Mrs. Philip Livingston, Mrs. Willoughby W. Sharp, Mrs. James B. Duke, and Mrs. George Gordon Battle.

Mt. Vernon Festival Plans.

Mt. Vernon, Ohio, is also among the ranks of festival givers. For its third May festival, to be held May 18, 19 and 20, the following is the schedule:

May 18 a children's chorus of 325 voices, under the direction of Prof. R. A. Chubb, will present "The Fairies' Festival," Aiken, together with two or three other choruses interspersed with songs for children by a local soprano.

May 19, an artists' recital and Mendelssohn's "Hymn of Praise."

May 20, "The Creation," Haydn.

The adult chorus consists of 125 voices, under the direction of William M. Coup; and it will be assisted by Evan Williams, tenor; Charles W. Clark, baritone; Saba Doak, of Chicago, soprano; Warren Whitney, of Cleveland, Ohio, tenor; Mrs. Forest Crowley, of Columbus, Ohio, with Mrs. Wilbur T. Mills, of Columbus, Ohio, at the organ.

Pittsburgh Favorites.

Dan Beddoe, tenor, and Luigi von Kunits, violinist, the latter of the Canadian Conservatory of Music, Toronto, appeared as soloists at a concert given at the home of Mrs. A. R. Peacock, Pittsburgh, recently. Mr. Beddoe, who formerly was the soloist at the Shadyside Church, Pittsburgh, sang at a special musical service in that church recently, his numbers being, "My Soul is Athirst for God" and "The Prodigal Son." As the concert with Mr. von Kunits was under the auspices of the women's societies of the Shadyside Church, Mr. Beddoe felt very much at home, and that he is a favorite was testified by the appreciative applause which followed his numbers. Mr. von Kunits was equally well received and delighted his audience by his splendid violin solos, which displayed his facile technique and thorough musicianship. A word should also be given in praise of the accompaniments of Carl Bernthal, who was an excellent support at the piano.

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"Meistersinger," March 22.

A repetition of Wagner's lastingly lovely opera, with its lyric-comico-philosophical book and music brought a large audience to the opera house and even in these closing days of the Metropolitan season the audience showed by its keen attention and enthusiastic applause that it is not surfeited with opera when it is so well presented as was the case with "Meistersinger."

Hermann Weil's Hans Sachs is an appealing characterization, rich in sentiment, sure in musical delivery and keen in poetical grasp. Frieda Hempel as Eva fills the eye and the ear amiably. Her singing had ineffable charm, especially in the scenes of the second act. Johannes Sembach is a chevalresque and tenebrous Walther, who never overdoes the romanticism of the part and yet imbues it with tenderness. His voice, always of rare quality, gave the same delight as ever, and his phrasing and enunciation were those of a finished artist. Albert Reiss' David and Marie Mattfeld's Magdalene served as excellent examples of how potent small parts may be made when they are in the right hands. Carl Braun did a sonorous and deeply sympathetic Pogner. Arturo Toscanini conducted and made the orchestral score sing nobly.

"Trovatore," March 24.

Verdi's ever popular "Trovatore" aroused the usual signs of approval from a big Metropolitan audience on Wednesday evening, when Emmy Destinn, Marguerite Ober, Marie Mattfeld, Giovanni Martinelli, Pasquale Amato, Leon Rothier, Pietro Audisio and Vincenzo Reschiglian again formed the cast. Each one of the principals sang and acted as if he and she were enjoying the melodies of the score and scheme of the libretto, and each received an especial mark of acclaim. The chorus ensemble is continually a source of delight to a lover of artistic mass singing and this good old Verdi music gives the chorus splendid opportunity to show its excellent work. Arturo Toscanini conducted.

Emergency Fund Matinee, March 25.

Last Thursday afternoon a large audience was regaled with a varied bill, the occasion being a special performance for the benefit of the Metropolitan Opera Company Emergency Fund. The list of attractions for the afternoon comprised the first act of "Traviata," the second act of "Rosenkavalier," the second act of "Madama Butterfly," and the first act of "Pagliacci." The three Italian works were conducted by Giorgio Polacco, and Richard Hageman conducted "Rosenkavalier."

The "Traviata" cast included Frieda Hempel, Violetta; Minnie Egner, Flora Bervoise; Luca Botta, Alfredo; Angelo Bada, Gastone; Vincenzo Reschiglian, Barone Douphol; Bernard Begue, Marchese d'Obigny, and Paolo Ananian, Dottore Grenvil.

"Rosenkavalier" brought forward Otto Goritz, Baron Ochs; Margarete Ober, Octavian; Robert Leonhardt, Von Faninal; Elisabeth Schumann, Sophie; Vera Curtis, Marianne; Albert Reiss, Valzacchi; Marie Mattfeld, Annina; Max Bloch, Master of Ceremonies; Basil Ruysdael, a Notary, and Ludwig Burgstaller, a Plunket.

In "Madama Butterfly" Geraldine Farrar sang the role of Cio-Cio-San, Rita Fonia was Suzuki, Riccardo Tegani was Sharpless, replacing Antonio Scotti, who was indisposed, Angelo Bada was Goro, and Pietro Audisio was Yamadori.

For the Leoncavallo opera the cast consisted of Lucrezia Bori as Nedda, Riccardo Martin as Canio, Adamo Didur as Tonio, Angelo Bada as Beppo, and Riccardo Tegani as Silvio.

"Tannhauser," March 25 (Evening).

With Jacques Urlus in the title role and Mme. Galski in the part of Elizabeth, enough was offered in the matter

of singing to make the performance thoroughly worth while, even if there had not been in addition also the excellent Wolfram of Hermann Weil, the impressive Hermann of Carl Braun, and the intensive and vocally appealing Venus of Margarete Matzenauer. Mme. Galski was the recipient of an uncommonly warm applause tribute on the part of the listeners, as the occasion marked her final operatic appearance in New York for the season and the opera going public is loath to lose her services, even temporarily. She was in superb voice and acted her role with deep earnestness. This great singer is unsurpassable in the steady high average of attainment which she achieves at the Metropolitan year in and year out. Alfred Hertz conducted.

"L'Amore dei tre Re," March 26.

Montemezzi's stirring and beautiful music was sung last Friday evening by the same cast that has previously interpreted this interesting score. Lucrezia Bori is a lovely vision as Fiora, and she sings this role with superb effect. Adamo Didur as Archibaldo, the blind old King, gave another powerful reading, vocally and histrionically, of the unattractive monarch. As Manfredo, Pasquale Amato gave a fine account of himself, exhibiting his voice of rare sympathy, and acting with his accustomed polish. Eduardo Ferrari-Fontana is well suited to the part of Avito and again his finely schooled tenor voice pleased the large and enthusiastic audience. The cast also included Angelo Bada (Flaminio), Pietro Audisio (Giovannetto), Minnie Egner (Ancella), Sophie Braslau (Giovannetta) and Marie Duchene (Vecchia). Arturo Toscanini conducted.

"Tosca," March 27 (Matinee).

It is clear even to the least discerning of opera goers that the Puccini works will not continue to hold music lovers in thrall as they did when their combination of sensuous music and violent drama was a novelty. It would not be truthful to say that the public does not like Puccini, but his artistic scheme is not built on the solid foundations of genius and unswerving sincerity, and therefore it is certain not to endure as long as the unquestioned masterpieces of Verdi and Wagner.

Last Saturday Giovanni Martinelli repeated his fervid and well sung Cavaradossi. Geraldine Farrar was a thrilling Tosca, Antonio Scotti a picturesque Scarpia, and Giorgio Polacco a conductor of singular verve and magnetism.

"Magic Flute," March 27 (Evening).

Mozart's fairy opera, "The Magic Flute," was given on Saturday evening, March 27, at popular prices, before an audience easily provoked to laughter at the antics and droll sayings of Papageno, and as easily charmed with the delightful seriousness of Tamino and his ladylove. Johannes Sembach made an excellent Tamino, acting the part with force and singing it with much tonal beauty. The comic element was well vested in Otto Goritz, who was Papageno, and who was satisfactory except that the point of one or two of his jokes was lost through his entirely covering his mouth when making a remark as an aside.

Frieda Hempel gave her familiar delineation of the Queen of the Night, which calls for no criticism here, its beauty being characteristic of this artist. A stately Sarastro was Herbert Witherspoon, who gave a vivid portrayal of the priest of old Egypt. Elisabeth Schumann was a captivating little Papagena. The three ladies of the Queen of the Night were Vera Curtis, Rita Fonia and Lila Robeson, the voice of the last named being particularly enjoyable in this role.

Other members of the cast were Emmy Destinn, who acted the role of Pamina with dignity and was vocally satisfactory; Carl Schlegel, who gave a decidedly impressive interpretation of the role of the Sprecher; Paul Alt-house, whose singing and acting displayed the artist as the First Priest; Julius Bayer, Second Priest; Albert

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Reiss, in the role of Monostatos; Lenora Sparkes, Louise Cox and Marie Mattfeld as the three boys. Alfred Hertz conducted.

But one word of criticism can be made regarding the scenery and stage setting, and that is that the lights went up too quickly after the change of scene, following the descent of the Queen of the Night in the first act. Indeed, the rocky background which forms the scene was still moving perceptibly.

Sunday Opera Concert.

Alma Gluck was a very luminous "star" at the Metropolitan last Sunday evening, March 28, and shone brilliantly in several songs and the "Bel Raggio" aria from "Semiramide." Her lovely voice sounded not a bit tired after her long concert tour this season, and her singing art is as polished and effective as ever. She was given an ovation.

Margarete Ober offered an interesting number in a selection from Goetz's "Taming of the Shrew," which she delivered with verve and sympathy. In a Fides aria from "Prophete" she revealed her customary wealth of temperament. She was applauded heartily.

Herbert Witherspoon bestowed dignity on the program by choosing as his contribution numbers from Haydn's "The Seasons" and Mozart's "Don Giovanni." The Witherspoon clarity of diction, quiet mastery of phrase and style, and perfect voice production again were in grateful evidence. He was received enthusiastically.

The orchestra played Schubert's "Rosamunde" overture, Saint-Saëns' "Dance Macabre," Liszt's first Hungarian rhapsody and Strauss' "Blue Danube."

Yeatman Griffith's Summer Plans.

Yeatman Griffith, the vocal teacher, has decided to teach in New York during the summer. His classes will consist of artists, teachers and students. Among the professional pupils now studying with Mr. Griffith is Roberta Beatty, the contralto, who has been filling quite a number of engagements around New York. Mr. Griffith is assisted in his studio work by Mrs. Griffith, who is an accomplished musician and whose piano accompaniments are a great help to the students.

Margaret Shirley in Irish Programs.

Margaret Shirley, the young soprano, who has made a concert success with her attractive Irish programs, appeared at the Irish Fellowship Club in Chicago lately, where she made a deep impression; she appeared also before the Cercle Francaise and the Choral Society in Chicago.

Miss Shirley is filling engagements in the West, and will return to New York late in the spring.

Carl Friedberg to Teach in New York.

Among the world renowned pianists, who will spend the summer on his side of the Atlantic, is Carl Friedberg, who for many years held the position of Director of the Artists' Course (Meisterschule) at the Cologne Conservatory of Music. Annie Friedberg, his manager, has had many inquiries from applicants desirous of being enlisted among the pupils of this master.

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NEWS FROM VARIOUS CITIES

Fort Worth.

Fort Worth, Texas, March 25, 1915.

The outstanding feature of the musical life of this city during the last few weeks has been the awakening in choral work. There is at present a wave of enthusiasm in this direction spreading over the city and great interest is being displayed in its development.

In January the Euterpean Club at the annual vespers service presented "A Psalm of Thanksgiving," a cantata for four solo voices and chorus by W. J. Marsh, a local composer. The chorus, which was augmented for the occasion, was directed by Joseph Rosenfeld, with the composer at the organ, the soloists being Mrs. Ben Terrell, Mrs. Holt Hubbard, W. A. Jones and Holt Hubbard. The cantata is an interesting work, melodious and pleasing, and as it takes only about forty minutes in performance should prove useful for church choirs. There is included a lovely "Intermezzo" for violin and organ, which was played by Clyde Whitlock, violinist. The excellent performance of the work left a good impression. Before the cantata, several items were given, among them being a song by Mrs. Leon Gross, also several organ numbers, including Sibelius' "Finlandia," and "Five Vignettes," by F. Morris Class, which Mr. Marsh has arranged from the piano score, and which lend themselves admirably to the organ.

On March 11 Cowen's "Rose Maiden" was sung for the first time in Fort Worth by a chorus of a hundred, and orchestra of thirty, directed by Sam S. Losh, with W. J. Marsh at the piano. The solos were sung in splendid style by Mrs. W. D. Smith, Mrs. Holt Hubbard, W. A. Jones and Frank Agar, and the whole work was given an excellent rendition. The "Bridal Chorus" was sung twice, in response to an insistent demand, from the immense audience, numbering over seven thousand people. The State Convention of the Woodmen of the World was being held in Fort Worth and the cantata was one of the attractions, consequently it was given before the largest assemblage ever gathered together for a musical event in this city. Mr. Losh again demonstrated his splendid ability as an organizer and conductor, while the excellent work of W. J. Marsh at the piano left nothing to be desired in this respect.

The wonderful success achieved by the "Rose Maiden" has spurred the efforts of the Fort Worth Choral Society which has lately been formed under the direction of Joseph Rosenfeld. The oratorio in preparation is Handel's "Messiah" and already 200 members are at work and it is expected that it will be presented early in May. Mr. Marsh plays the piano and both the Harmony and Euterpean Clubs are attending the rehearsals in full strength.

Stainer's "Crucifixion" is already in preparation by Mr. Losh's chorus, and will be given during Easter time.

The Harmony Club concert course has been completed and we have lately had the Zoellner Quartet and Harold Bauer in recitals. The Quartet charmed with the wonderful ensemble and delicacy of their playing and they will always be sure of another welcome here. Mr. Bauer, on March 19, appeared in a program made up of Beethoven, Chopin, Schumann, Schubert and Saint-Saëns numbers.

Our Lady of Victory Academy had a midwinter season of concerts and presented Giuseppe Fabiani, pianist, Louise Llewellyn, in costume recital, and Maud Powell, who is a great favorite in Fort Worth. As usual, Mme. Powell played wonderfully and aroused great enthusiasm.

On March 13 the Harmony Club gave a matinee musicale in the ballroom of the Metropolitan Hotel and a large audience listened to an excellent rendering of Henry Hadley's "Princess of Ys," for which Carl Venth, the director, had prepared an orchestration for eight violins and bells, which added much to the effectiveness of the music. The chorus, which now numbers over sixty, is singing better than at any time in its history and has great possibilities before it, as was evidenced by its beautiful ensemble and tone on this occasion. The program included several piano numbers by Mrs. F. B. Lary, a pupil of Gabrieliwitsch, who was especially pleasing in one of Debussy's "Arabesques." Flossie Thomas, who has been doing some good work under Miss Claude Albright, gave several songs with much style and musicianship, especially Bemberg's "Nymphs and Fauna." Both Mrs. Lary and Mrs. Thomas are talented musicians and their work on this occasion was a great credit both to themselves and the Harmony Club. Mrs. Lary's first number was the Brahms rhapsody in B minor, in which she displayed splendid musicianship. Her other numbers were "Chant Polonoise," by Liszt, and "La Source," by Leschetizky. Mrs. Thomas' other numbers were "Sing, Smile, Slumber," by Gounod, and "Solvejg's Song," by Grieg. Anita Laneri was Mrs. Thomas' accompanist. Dot Echols, as accompanist for the chorus, deserves especial mention for her splendid work at the piano.

The piano pupils of E. T. Croft appeared recently in an Etude recital. The fourteen pupils giving the program showed good foundation work and careful training. Vaughan Jones, baritone, a pupil of Sam S. Losh, assisted with a group of songs.

Fatime Dowdle, a young pupil of Guy R. Pitner, recently reflected much credit on both herself and teacher when she played at the Rotary Club banquet. She was heard in Reinhold's impromptu in C sharp minor and Godard's fourth mazurka.

Richard Copley, of the Wolfsohn Musical Bureau, was in this city recently in the interests of the Wolfsohn artists for next season.

The annual sacred concert of the Harmony Club drew a crowd that completely filled the spacious auditorium of the First Methodist Church. This custom of the club has met with great approval and the programs are always greatly appreciated. The singing of the large chorus under Carl Venth's direction was the special feature of this program.

L. M. L.

St. John.

St. John, N. B., March 20, 1915.

A series of twilight organ recitals have been given recently, which have been very interesting and well attended. I was unable to at-

tend the first two, but the third, given March 10, in St. John's Church, by D. Arnold Fox, was very enjoyable. Mr. Fox was assisted by Mrs. L. Murray Curren, soprano; Mrs. C. S. E. Robertson, soprano; Olivia Murray, violinist, and C. A. Munro, tenor. Mr. Fox's numbers were, "Introduction to First Act of Ernani," "Overture to the Opera Nabuco" (Verdi), "Chanson Sans Parole" (Lemare), "Narcissus" (Nevin), "Larghetto" from symphony No. 2, in D (Beethoven), and overture to "Semiramide" (Rossini). Especially pleasing was the "Larghetto" (Beethoven), which was played with fine orchestral effect. Miss Murray played well, as she always does. Her two numbers, "Träumerei" (Schumann) and "Romance" (Svendson) were delightful. "O Divine Redeemer" (Gounod) was sung by Mrs. Curren, who possesses a voice of excellent quality and evenness of register. Mrs. Robertson and Mr. Munro sang "Love Divine" (Stainer) pleasingly; Mr. Munro also gave, with much expression, "The Penitent," by Van de Water.

The meeting of the Arts Club, March 9, was held with Mrs. Thomas Gunn. The program, in charge of Mrs. J. M. Barnes and Louise Knight, was an attractive one. A short paper on the lives of the musicians, dealing with Sir Alexander Mackenzie and Landon Ronald, was read by Mrs. J. M. Lawrence. Mackenzie's work was first taken up, Edith Cochrane playing "Rustic Scenes" for piano, followed by Louise Knight in the aria from "The Rose of Sharon." Mrs. Gunn contributed "Benedictus" for violin, and Mrs. A. P. Crockett "Oh, Willow," a setting of the familiar words of Shakespeare, which number closed the Mackenzie portion of the program. Mrs. Harold Laurence then read an interesting and instructive paper on Browning. The Landon Ronald numbers were: "Barcarolle" for piano, played by Mrs. R. P. Church; the two charming songs, "Down in the Forest" and "A Little Winding Road," sung by Louise Knight; "Oh, Lovely Night," arranged as a duet for soprano and tenor, sung by Mrs. A. P. Crockett and Mr. Skelton.

A. L. L.

Detroit.

Detroit, Mich., March 25, 1915.

Tuesday evening, March 16, the last concert of the Orchestral Association series was given at the Armory by the New York Philharmonic Orchestra, Josef Stransky, conductor, assisted by Arthur Shattuck, pianist. The program included the overture, "Oberon," Weber; concerto No. 4, D minor, op. 70, Rubinstein; scherzo, "The Sorcerer's Apprentice," Dukas; symphony No. 5, "The New World," Dvorák. The work of the orchestra was of the usual standard of excellence maintained by this splendid organization, and the applause of the audience was both generous and discriminating. Though Mr. Shattuck was obliged to play on an instrument other than his own, which did not arrive on time, his playing was eminently satisfactory and strengthened the favorable impression he had made in his previous appearance here. The six concerts of the Orchestral Association have been a rich contribution to the musical season and the management is to be congratulated upon its success.

The fifth concert of the Detroit Symphony Orchestra, Weston Gales, conductor, was given at the Detroit Opera House, Thursday afternoon, March 18, at 4 o'clock. The program included the symphony No. 39 in E flat major, Mozart, and four Wagnerian numbers, the overture to "Tannhäuser," "Vorspiel" from "Tristan and Isolde," introduction to Act III, "Lohengrin" and the "Vorspiel" from "Meistersinger." Though the orchestra performed with the precision of attack and nice attention to detail that always characterizes Mr. Gales' work, the welding of the body is not yet sufficient for a perfect rendition of the classic numbers, yet there is a steady gain in unity and smoothness as well as quality of tone. The audience was most enthusiastic and the orchestra members were obliged to rise twice to acknowledge the applause. The orchestra gave a concert Sunday, March 21, at Jackson, Mich., having been engaged by the Jackson Art and Literary Association.

For the fifth concert of the Philharmonic Course, Manager James E. DeVoe presented Julia Culp in a recital at the Armory, Monday evening, March 15. Much had been heard of Mme. Culp's singing and a musically representative audience assembled to hear her. The only matter of regret was that she could not be heard oftener, for it is seldom vouchsafed to hear so perfect singing combined with such simplicity of manner and graciousness of personality. Coenraad von Bos was heard in solo piano numbers and as accompanist.

The first of the Morning Musicales at the Hotel Statler, under the management of Mrs. Robert Messier and Mrs. Joseph Bernard Schlotman, was given Friday, March 12, at 11 o'clock, by Olga Samoroff, pianist. Mme. Samoroff is a favorite here and a brilliant audience greeted her. Her program was as follows: Chopin, sonata, B minor, op. 58, nocturne in D flat major, waltz in D flat major, etude, C minor (Revolutionary); Rachmaninoff, prelude, G minor; Grieg, nocturno; Brahms, capriccio, B minor; Schubert, "Soirees de Vienne," No. 6; Liszt, "Liebestraum," No. 3; Tchaikowsky, "Humoresque"; Wagner-Hutcheson, "Ride of the Valkyries." The program was a delight to all lovers of artistic piano playing, leaving nothing to be desired. The new ball room of the Statler proved itself to be acoustically acceptable as a concert hall.

The Lenten Musicales under the direction of Charles Frederic Morse, given at the Hotel Pontchartrain for four successive Wednesday mornings, have been of unusual excellence. The artists have been Albert Lindquist, tenor; Edward Kreiner, violinist; Reinald Werrenrath, baritone, and Florence Hinkle, soprano. The programs have been varied and have presented many novelties. Mr. Lindquist and Mr. Kreiner were new to Detroit, but won many admirers. Mr. Werrenrath and Miss Hinkle are established favorites and are sure of an enthusiastic welcome. Mr. Morse was the accompanist for all the concerts and measured up to the high standard of the artists. In whatever capacity Mr. Morse appears, whether as organist, director or accompanist, he may always be relied upon for artistic work.

The ninth morning concert of the Tuesday Musicales was given for members and guests at the Westminster Church, Tuesday, March 16. Mrs. Christie read a paper on "Impressions of the Peterborough Festival and the Colony"; Frieda von Esen played sonata, op. 57, first movement, by Edward MacDowell; Ernestine Sterling Cudmore, so-

prano, sang a group of MacDowell songs; Mrs. Christie played two MacDowell numbers for the organ, and the Tuesday Musicales Chorus, under the direction of Mrs. Charles Clements, sang "The Highwayman," by Deems Taylor. Archibald Jackson, baritone, was the soloist for the cantata and Mrs. Samuel Mumford was the accompanist. Martha Hohly-Wiest accompanied Mrs. Cudmore.

At the last concert of the Chamber Music Society given at the Hotel Pontchartrain, Tuesday evening, March 9, the artists were David and Clara Mannes, who gave a sonata recital for violin and piano. The two chief numbers of the program were "Suite in Alten Styl," in F major, op. 93, Reger, and the "Ascension" sonata in A major, op. 22, by Cecil Burleigh.

Saturday afternoon, March 20, at 4 o'clock, the Tuesday Musicales presented the Toronto String Quartet in a concert for its members at the Century Building. The program included compositions by Dohnanyi, Glazounow, Grainger and Debussy.

On the evening of February 25, Theodore Harrison, baritone, of Ann Arbor, gave a recital for the Indian Village Musical Club of Detroit. His program was well chosen and given in a finished and artistic manner. He had the assistance of Mrs. Edwin S. Sherrill as accompanist.

Friday afternoon, March 19, the Studio Trio, consisting of Friede Wehner, contralto; Helen Whalen, violinist, and Wanda Leszczynski, pianist, gave a program for the College Club.

Edward Kreiner, violinist, has been engaged by the Detroit Institute of Musical Art as the head of the violin department.

Much interest already is manifested in the Spring Festival, which will be given April 16 and 17. The Cincinnati Orchestra, Fritz Kreisler, Florence Hinkle and Paul Althouse are a few of the attractions promised. James E. DeVoe is the manager of the concerts.

J. M. S.

Denver.

2735 E. Colfax Avenue,
Denver, Colo., March 25, 1915.

The last concert given by the Philharmonic Orchestra on Thursday evening, March 11, with Alma Gluck as soloist, drew a capacity audience. It was principally a song recital, Miss Gluck giving the greater part of the program. She appeared in three numbers with orchestral accompaniment, "Casta Diva," from "Norma"; "Ave Maria," by Gounod, with violin obligato played by Fritz Schmitt, and "Lo, Hear the Gentle Lark," by Bishop, with flute obligato played by Joseph Giampalo. Her group of songs with piano accompaniments played by Samuel Chotzinoff were "Bohemian Cradle Song," by Smetana; "Die Blauen Frühlingsaugen," by Rubinstein; "Chanson Indoue," and "Sylvan Roundelay," by Rimsky-Korsakoff. She responded with many encores, among them Cadman's "Land of the Sky Blue Water." Miss Gluck is a great favorite in this city and her appearance was a veritable triumph. The orchestra was heard in "Dream Pantomime," from Humperdinck's "Hänsel and Gretel"; overture to the "Meistersinger," by Wagner, and three Old English dances, "Shepherd's Hey," "My Robin Is to the Green Wood Gone" and "Molly on the Shore," by Percy Grainger. This trio of compositions, new to the audience, was well received.

Mendelssohn's "Elijah" was given by St. John's Episcopal Choir, Henry Houseley, organist and director, on Tuesday evening, March 9. The soloists were Rose McGrew Schoenberg, soprano; John C. Wilcox, baritone, and Robert Edwards, tenor.

Jeanne Jomelli, dramatic soprano, is appearing here in vaudeville during the week on the Orpheum circuit. She sings beautifully several operatic selections with encores. Her last appearance in this city was in song recital several years ago, when she won many ardent admirers.

The Chamber Music Quintet, composed of Eleanor Young, first violin; Della Hoover, second violin; Mrs. Pierpont Fuller, viola; Mary Joslin, cello, and Lola Carrier Worrell, pianist, gave the second concert of the Lenten series at Wolcott Auditorium on Friday evening, March 5. A quartet, "Death and the Maiden," op. 29, by Schubert; the andante cantabile from Tchaikowsky's string quartet, op. 11, and a quintet by César Franck, were all given with artistic finish. Dolores Reedy-Maxwell, contralto, assisted with a group of songs, "Invocation to Eros," by Kürsteiner; "A des Oiseaux," by Huc, and "Printemps Nouveau," by Vidal. The concert was well attended and each number enthusiastically encored. This quintet was engaged by Robert Slack to accompany Alma Gluck in her recital at Pueblo during the week. They will give several more recitals before the close of the musical season.

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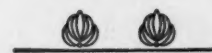
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